THE NEW YORK DRAMATIC MIRROR

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MLLE. LILLIAN NORDICA.

AT THE THEATRES.

Harrigan's.—The Last of the Hogans

Local play in three acts, by Edward Harrigan. Produced Dec. 21.

Judge Dominick McKeever	Edward Harrigan
Esau Coldslaw	John Wild
Angelina Gilson	Joseph Sparks
Alonzo Trimmitts	James B. Radcliffe
Conrad Dinkleheart	Harry Fisher
Hughey Hogan	George Merritt
Lushington	Charles Coffey
Harry Merryfield	Fred. W. Peters
Annie Hogan	Charles F. McCarthy
Marcus McGinly	John Decker
Angelina Applegate	Hattie Moore
Addie Hogan	Emma Pollock
Mary Ann Brennan	Ada Lewis
Susan Somerset	Fannie Batchelor
Daisy Dimple	Margery Teal
Kitty Hogan	Annie Buckley
Matilda Merryfield	Annie Yeamans

There was a fight. We expected it. A Harrigan play without a fight is a paradox. As a rule, it is a free fight. But Mr. Harrigan has said to himself it is time for a change. Therefore, he gave us a fight in the ring according to the Marquis of Queensbury rules. It was between the Davenport Brothers—especially engaged—and it was in an old oyster barge that had been fitted up as a lodge by the Knights (colored) of the Mystic Star. It was fought on the barge so as to get away from the police, and it was put an end to by a ship's running its bow through the room. All this happened in the second act.

We have told about the second act first, because it occurred to us first. The order of the acts in a Harrigan play is immaterial. The plot is not damaged by an inverse ratio of acts. A Harrigan plot is reversable, pliable, and adaptable. In Reilly and the 400, it concerned in some way or other a log-book. In The Last of the Hogans, it concerns a diploma of pedigree. Like the log-book, the pedigree disappears. The exhibit, or the mention of the pedigree, is sufficient excuse for a dispute. Then comes a wrangle, in which the white and black, Irish and German, is each one for himself.

The first act is at Judge McKeever's (Edward Harrigan's) apartments. It is explained that Esau Coldslaw (John Wild) is the treasurer of a colored church, and it is hinted that the disappearance of the church funds and Esau's pecuniary prosperity is a suspicious coincidence. Here there are razors flashed and slashed. A letter that gives the details of the prize fight gets into the hands of the wrong person—a girl—and the wording is such that she believes the judge is in love with her. The audience knows that he loves another (played by Annie Yeamans), for he has told them so.

In the second act, as we have written, there is a prize fight on a barge. There is also an initiation into the Order of the Knights of the Mystic Star, which is replete with amusing tortures.

The third act represents the Gull Club House. Judge McKeever and Esau Coldslaw row a boat race—the loser to pay for a banquet and kiss Angelina Gilson, a colored wench. As an anchor ha been surreptitiously tied to the Judge's boat, he loses. He pays for the banquet, but tries to induce Esau to kiss the colored wench. At this moment two museum freaks appear. One of them, a wild man of Borneo, turns out to be the Last of the Hogans in disguise. That's all.

The Last of the Hogans will, without doubt, delight many an audience at Harrigan's.

John Wild, the best actor of darkey characters on our stage, has a better and more important part than he has had for some time.

Harry Fisher is, as ever, the cross-grained German whom every one hates.

Charles McCarthy, the character Irish comedian of female parts, makes his first appearance at this theatre. He is a grotesque fellow, and is welcome.

Emma Pollock repeats the success she made in Reilly and the 400. Ada Lewis appears as another "tough girl." Annie Yeamans is, as usual, funny by right of her personality. Joseph Sparks again is seen as a colored wench, and again scores a hit.

The six musical compositions of Dave Braham are all full of swing melody and spirit. "The Last of the Hogans" is quite out of Braham's usual style, and is whimsical, catchy, and charming. "The Knights of the Mystic Star" is a march worthy to be compared with "The Charleston Blues," and "Danny by my Side" will soon be whistled throughout the town as much as "Maggie Murphy" has been whistled.

Of Mr. Harrigan's Judge Dominick McKeever, it is enough to say that it fits him to perfection.

The play is much too long. There are several dreary wastes of dialogue that must be cut.

The scenery, by D. Frank Dodge, was excellent, and the panorama of the quays of New York, as a background to the barge scene, was ingenious.

In response to vociferous applause and catcalls, Mr. Harrigan made a speech, and said that it was his purpose to present joke, song, and farce sequence. Although we do not know what farce sequence is, we must say that he has succeeded in The Last of the Hogans.

Palmer's.—What a Woman.

Play, in three acts, adapted from the French of Emile Augier, by Harry Saint Maur. Produced Dec. 17.

The Hon. Mrs. Judson Stripworth	Mrs. Scott-Siddons
Jacquil Wesseley	Lora Woolver
Susy Retlaw	Flora Clitheroe
Horner Hearne	Miss C. Burns
Charles Hector Bullby	W. Granville
Charlie Sturton	E. Tarleton
Squire Wesseley	Mervyn Dallas
Harry Wesseley	Harry Saint Maur

Mrs. Scott Siddons' return to the stage, after an interval of seven years, during which she won distinction as a reader of uncommon ability, was effected through the medium of a special matinee at Palmer's, last Thursday afternoon. The event drew an assemblage of goodly proportions, composed for the most part of friends of Mrs. Siddons and members of the profession. They gave her a cordial greeting and, in spite of the somewhat disappointing results of the performance, their attitude was cordially friendly throughout the afternoon.

Mrs. Siddons was unfortunate in her choice of a play. The role she essayed was unsuited to both her temperament and her talent. She is essentially fitted to the delineation of Shakespeare's lighter heroines. She is not fitted to the part of the bold, bad adventuress in Augier's L'Aventuriere, which Mr. Saint Maur has given a new English dress under the farce-suggesting title of What a Woman. Mrs. Kendal, who is unrivaled in her portrayal of the refined and virtuous British matron, went astray in precisely the same manner when she appeared before us as the same adventuress in Robertson's Home, an infinitely cleverer, subtler and more appreciative adaptation of L'Aventuriere, that is warmly cherished by London and New York audiences for its associations with Wallack and the elder Sothern. Had Mrs. Siddons chosen one of the characters in which she formerly achieved distinction, or had she chosen any new character consonant with her nature and in line with her sympathies there is little doubt that the outcome would have been more fortunate.

As it was, the role of Mrs. Stripworth received but superficial treatment at Mrs. Siddons' hands. She showed intelligence in her conception of the part, but the interpretation was manifestly lacking in knowledge of the ways and wiles of the social impostor. The effort to appear "wicked" was evident at every point, and the *diablerie* of the vice-steeped parasite was palpably insincere.

Mrs. Siddons has retained much of the beauty to which was due at least a portion of the *furore* her advent in this country created some years ago. Her voice is agreeable and flexible; her utterance is refined and delightfully clear and distinct. What she lacks is repose, and familiarity with the dramatic methods now favored in the play of to-day. Mrs. Siddons is not what is called an "emotional" actress. That much What a Woman has demonstrated. In justice to her own powers, it is to be hoped that she will now renew the chaplets that were placed on her brow by the American public by reappearing on some future occasion in one of her Shakespearean characters.

Mr. Saint Maur's adaptation has no *raison d'etre*. It is a perversion of Augier, and it is not an improvement on Robertson. Mr. Saint Maur's humor is slangy. Possibly it was to get the proper atmosphere for his vernacular that he transferred the scene to Australia. The charming sentiment of the French author becomes bathos in Mr. Saint Maur's version, while a vein of vulgarity appears here and there in his dialogue. The changes that the adapter has made in the character of the adventuress contrive to make it inconsistent, if anything.

Mr. Saint Maur himself played the part of the prodigal son, who is confronted on his return home by the formidable duty of rescuing his blind father from the clutches of the siren. He was adroit and breezy in the comedy scenes, but he made the mistake of continuing to be comic when he entered the serious passages of the play.

Mr. Dallas was efficient in the part of the infatuated *pater familias*. Mr. Tarleton and Miss Woolver made an interesting pair of young lovers. Miss Clitheroe gave an intelligent performance of Susie Retlaw. Miss Burns was sweet but amateurish in the far-fetched comedy character of a Quaker serving-maid with a tendency to mundane pleasures.

By long odds, the most amusing and—in its way—clever acting of the afternoon was done by Mr. Granville, as the adventurer's bibulous brother. He was not the type of drunken blackguard we are used to seeing in English representations of Augier's play, but he was diverting, at all events.

Standard.—That Girl from Mexico.

Farce in three acts by Archibald Gordon. Produced Dec. 21.

Jack Randolph	Sidney Drew
Richard Bird	Lorimer Stoddard
Mr. Smythe	Harry Brown
Mr. Tullion	Norman Campbell
Nelson Montgomery	Fitzgerald Murphy
Charlie Roselle	William Norris
Fannie Spencer	Nita Sykes
May	Phyllis Rankin
Diabella Smythe	Mrs. Sidney Drew

The cleverest thing Sidney Drew ever did was to marry Gladys Rankin. She is an actress of marked ability, with a future of great promise.

The début of Mr. and Mrs. Sidney Drew as joint stars at the Standard Theatre, on Monday night, was made with marked success. The vehicle used to bring this young couple before the public was Archibald Gordon's farce, That Girl from Mexico. It serves admirably to show their talent.

The story is a kind of parody on The Taming of the Shrew. A young man is left money on condition that he marries a certain girl. The girl lives in Mexico, and is alone with a man who is a murderer. Some one kills the lover, and the girl from Mexico is led to suppose that the young man from New York is the assassin. To spite him she marries him, and finally he loves her.

That Girl from Texas is very diverting. The first act is superfluous. The scene is laid in Alibi Club, and the act is taken up with small talk that could be very well left out. All that pertains to the plot could readily be told by Mr. Drew on his entrance in the second act. The dialogue is brisk and often brilliant, in spite of the slang with which it is interspersed.

As Jack Randolph, Sidney Drew was very amusing. He plays with great tact and discretion and never fails to make his points. It is unquestionably the best work he has done.

It is to Mrs. Drew, however, that we must attribute the great success of the evening. Her work was a revelation. As the shrewish Diabella Smythe she played an exceedingly exacting part with infinite tact and discretion, and in spite of her assumed shrewishness, she was charming always.

Mr. and Mrs. Drew are distinct additions to the list of American stars. They should have a permanent place in New York.

The rest of the company, with a single exception, was clever.

Fitzgerald Murphy was effective as Nelson Montgomery. He played with discretion and was never obtrusive. William Norris was good in a small part. Phyllis Rankin was thoroughly delightful as a pert maid. The one exception to the general excellance of the cast was Miss Nita Sykes, who was unqualifiedly bad as Fannie Spencer. Her place should be taken by an actress.

Mr. Gordon made a brief speech after the second act, in which he announced that more credit was due the Drews than to him.

Union Square.—Spartacus.

Spartacus	R. D. MacLean
Phasarius	W. S. Hart
Crassus	Maclyn Arbuckle
Lentellus	George Montgomery
Florius	Mark R. Robbins
Jovius	Dearborn Bird
Gellius	Oliver Taylor
Bracchius	Max Von Mitzel
Senona	Agnes Maynard
Julia	Marie Prescott

As an exhibition of flesh the Spartacus of R. D. MacLean is a success of curiosity. It is hardly a beautiful spectacle. In the second act Mr. MacLean is bare to the waist, and it would be difficult to say what had most to do with the applause that followed the fall of the curtain—the phenomenal development of Mr. MacLean's manly bosom or the unnecessary vigor he put into the delivery of his lines.

Mr. MacLean's Spartacus, for this reason, cannot be considered seriously. It suffers by comparison with those actors who have preceded him in the impersonation of his well known part. He is more noisy, and consequently more artificial. It is a grave error to mistake vigor of lungs for earnestness, or to rely more on one's physique and voice—however admirable both may be—than on one's intelligence. The grandest pathos under these conditions becomes bathos.

At the end of the second act, when Spartacus rouses the other gladiators to rebellion, many of the critical among the audience felt more inclined to laugh than to weep. The Roman Prator was too fat, and his antics while fighting were funny, while the "supers" impersonating the gladiators were more "super" than usual. In the third act the same noble auxiliaries ran amuck of the scenery, and almost occasioned a mishap.

But with all the faults of Mr. MacLean's impersonation he succeeded in enlisting the sympathies of the small house present. His manly proportions did wonders and the calls were loud and frequent. Marie Prescott, as Julia, had little to do, but that little she did satisfactorily.

W. S. Hart gave evidence of considerable force as Phasarius, but, excepting him, the ability of the cast was not above the average.

Park.—A Night at the Circus.

Farce comedy in three acts by Grattan Donnelly. Produced Dec. 21.

Archibald Banger	John Webster
Nicholas Friske	Ben Lodge
Signor Bonanza	J. H. Bradbury
Calliope Friske	Genevieve Reynolds
Belvidere Banger	Helen Harrington
Remi Riter	Margaret McDonald
Bud Manhattan	Alice May
Oriole Ogontz	Helen Byron
Ida Vassar	Henrietta Byron
Mlle Electra	Nellie McHenry

A Night at the Circus, like most plays of its class, has not a complicated plot. In fact, the plot is the smallest part of it.

To criticise it seriously would be ridiculous. It is filled with amusing songs and situations to accomplish what it aims at—to please the audience. If at the end of the evening one wonders what it is all about, what matter so long as it leaves the impression of two hours pleasantly passed.

To make the sharp corners of life a little blunt, to bring smiles to careworn faces is certainly praiseworthy. Nellie McHenry and her clever company accomplished their aim.

The vivacious Miss McHenry easily carried off the honors of the evening. Time seems to have stood still for her, for she looks younger and prettier than when she was the bright particular star of Salisbury's Troubadours. She has never been seen to better advantage than as Mlle. Electra, queen of the arena, and as Mlle. Madeline Milan, the governess. As the latter, she reminded one of Lotta in her palmy days. John Webster and Ben Lodge as Nicholas Friske, partners in a law firm, in which the typewriter played an important part, were capital. Genevieve Reynolds as Calliope Friske, and Helen Harrington as Belvidere Banger, the jealous wives of the partners, acted their respective parts with spirit and dash.

In the last act the quartette attend the circus in disguise, each having previously received a note saying "Birdie will meet you to-night." The complications arising from this, and the amusing situations in which the act abounds, must be seen to be appreciated.

Four pretty girls appear as the pupils of Mlle. Milan and sing and dance themselves into favor.

The remainder of the cast was satisfactory. A prosperous week may be prophesied.

Niblo's.—Eily.

Melodrama in four acts by Fred. Marsden.

Eily O'Shiel	Sadie Scanlan
Click O'Neil	W. J. Walker
Andy O'Shiel	Nelson Compston
Adele Palgrave	Addie Cummings
Mrs. O'Shiel	Alice Gale

Eily was presented at Niblo's on Monday night.

Sadie Scanlan, a sister of W. J. Scanlan, the well-known comedian, was the star. Her pleasing face and hearty Irish manner, together with a rare capability in the portrayal of the part she assumed, won the plaudits of the large audience.

The story of the piece runs with a reasonable sequence, and deals with a lost child, its eventual recovery, and rectification of all the wrongs done by scheming villains.

Eily pleased the multitude, and certainly deserves to be entitled—of this kind—a success. At a better theatre it would have a better opportunity. Nevertheless, it scored a hit at Niblo's.

Metropolitan.—Il Trovatore.

Manrico	Herr Kaltsch
Count di Luna	Signor Camera
Azucena	Giulia Ravogli
Leonora	Lilli Lehmann

Last Wednesday night—the second of the Abbey-Grau opera season—Verdi's perennial Trovatore was given, with a notable cast. Although Lehmann, the queen of German prima donnas, was announced to appear as Leonora, the German opera-goers were conspicuously absent. It is evident that they have determined to sulk in the Eastern precincts of the town even when the operas are rendered by their own favorites. Such is their blind adherence to the beloved Wagner and their hatred for the works of other composers. With them it is Wagner or nothing.

They missed a remarkable performance on this occasion, for Lehmann—who is German only in nationality—was in superb voice, and the role of Leonora gave her opportunities for brilliant vocalization such as she never had during the German season, when, as all men know, the cart is placed before the horse, and the singers play second fiddle to the orchestra.

Lehmann was magnificent. She is an actress of consummate skill. During the difficult scenes in the latter portion of the opera, she sustained the dramatic tension with the utmost ease, and developed a power in reserve that was equal to every demand made upon it. Her high notes were beautifully bell-like, and as true as steel. If any criticism is to be offered on her impersonation, it is that during moments of passionate expression her voice in the lower register was lacking in clearness and precision. The audience rewarded her bountifully with its applause.

Herr Kalsch surprised the public by the ardor and fire with which he sang the role of Manrico. After the "Di quella pira," the curtain descended on a scene of enthusiasm. Kalsch was obliged to come before the curtain, and the audience would not permit him to retire until he had repeated it, *sans* scenery. There was more force and fervor in the performance than art and grace. Still, it cannot be denied that the earnest young tenor has improved greatly since his last appearance in this city.

Mlle. Ravogli made her first appearance in this city as Azucena. She is a contralto, whose voice is pleasant in quality. She sings with correctness, grace, and feeling. The Metropolitan is, perhaps, too large for her somewhat limited vocal powers, but she is picturesque and dramatic, and she possesses a good deal of individuality of the order that is agreeable.

Signor Camera was nervous, and it would be unfair, perhaps, to take a snapshot impression of his first effort in New York. He has an agreeable voice, but whether from anxiety or from faulty method, it lacked steadiness and was marked by that vibrant quality that is so distressing to many ears.

The chorus did not distinguish itself. The orchestra more than counterbalanced that blemish, however, by its admirable accord with Signor Vianesi's excellent baton.

Les Huguenots.

Opera in four acts by Meyerbeer.

Valentina	Lillian Nordica
Margherita Di Valois	Mlle. Pettigiani
Urbano	Mlle. de Vigne
Dama D'Onore	Bauermeister
Marcello	Edouard De Reszke
Conte di San Bris	Serbolini
Conte di Nevers	Magini Coletti
Huguenot Soldier	Grossi
Tavannes	Cernusco
De Retz	Viviani
Maurevert	Vaschetti
De Cosse	Rinaldini
Raoul Di Nangis	Jean De Reszke

It was announced by the management that Albani and Scalchi would be in the cast that sang Les Huguenots at the Metropolitan on Friday night. Neither of these celebrated singers appeared, however, and in both cases the cause of their absence was illness—not serious, but substantiated by a doctor's certificate.

Albani was replaced by Lillian Nordica, and Scalchi by Mlle. De Vigne.

A much larger house than on Wednesday night was present. In spite of the absence of Albani and Scalchi, the cast was a remarkable one, and it is given in full at the head of this article.

Les Huguenots is one of the earliest operas that deal with historical facts. The strife between the Catholics and the Protestants of the sixteenth century in France, and its effect upon the love affairs of Valentina and Raoul is its theme, and it is set to music that is lively and dramatic, if not the most beautiful that Meyerbeer has composed.

We think that the statement that no one could understand the plot of most operas, unless he be previously acquainted with its details, is not disputable. Certain it is that the action of Les Huguenots, the opera, is as incoherent as the majority.

It is not until the last act, when there is a passionate scene between Valentina and Raoul, her lover, that the interest of the audience becomes intense. It was in this scene that Jean de Reszke, by the vigor of his acting, and by the power, volume, and richness of his voice, made an unquestionable triumph. The house "rose to him," as they say, in the criticisms of the olden time.

Nordica sang the part of Valentina at short notice, but she was entirely at ease. It is but fair to say that she did not suffer in her passages with Jean De Reszke. She twice flatted a high note, especially noticeably in the last act and it was painful; but this was atoned for by the clearness of a rather hard voice.

The part of the queen was sung by Mlle. Pettigiani. Her solo in the first act was deservedly encored. Her voice is not of great compass, but is of agreeable quality and expressive. The Urbano of Mlle. de Vigne also deserves praise.

Edouard De Reszke, who lacks the romantic presence of his brother, excels him in the

capacity of his voice. His basso is, without doubt, the finest that has been heard on the stage of the Metropolitan.

Magini-Colletti as the Conte di Nevers, was seen to better advantage than hitherto.

The ballet is neither a very agile nor a very graceful one. It was somewhat "rattled." The principals did not appear to be much more expert than the plain, ordinary chorus girls.

The scenery was good enough, but it wobbled.

La Sonnambula.

On Monday night, Marie Van Zandt made her first appearance before a New York audience. The opera chosen was La Sonnambula—one of the real old school.

Miss Van Zandt's voice has sweetness and purity, but it has not much power. Her singing, particularly at the close of the second act, called forth abundant applause.

The tenor, also, Signor Guanini, made his first appearance in this country. He has a voice of fine quality, and sings in good style, though some of his notes are too decidedly open.

Ida Klein was the only other singer whose voice called for any mention. She sang the music allotted to her in a very intelligent manner.

Owing to the illness of Edouard De Reszke, the part of Count Rodolfo was taken by Signor Serbolini.

Jacobs'.—Master and Man.

Master and Man has been seen in New York sufficiently to familiarize all playgoers with the plot. The present production is noticeable for the excellence of the cast. It is needless to say that Richard Mansfield as Humpy Logan, in the original cast, was more artistic in his methods than Dominick Murray, who at present essays the part. But he certainly was not more earnest or forcible.

Alexander Kearney made of Jack Walton a manly, earnest lover, and enlisted the sympathies of the audience early in the play.

Marguerite Fealy as Hester Thornberry, was graceful, forceful, and in the emotional scenes she won applause from the denizens of the gallery, who are in the habit of greeting such scenes with whistles and cat-calls. To say that Miss Fealy touched their hearts is a great tribute to her emotional powers.

Lotta Hollywood, as Lattie Lightfoot, played a soubrette part, and was pert and pretty. Her songs and dances won many recalls.

Little Maude Fealy was the gem of the performance. Although only a child, she read her lines with intelligence and acted her part with an easy grace, that showed a knowledge of stage business that was wonderful in one so young. Altogether it is one of the best attractions that has been presented at this popular house this season.

Grand Opera House.—Mansfield.

Richard Mansfield in Beau Brummell attracted, on Monday night, the best audience of the season at the Grand Opera House. Among the talented women in the cast may be mentioned Beatrice Cameron, Julia Brutone, Perdita Hudspeth, and the clever, versatile Emma V. Sheridan. C. Butler played the Prince's footman with his usual cleverness.

Windsor.—Fantasma.

Fantasma has been seen in New York so often that it is unnecessary to go into details of the plot.

The spectacular features are as ponderous and bewitching as ever. Adele Barrett Boos as Fantasma was a graceful fairy queen. All the members of the cast, who are too numerous to mention separately, were competent.

At Other Houses.

The Tyrolean is to be heard for many weeks to come at the Casino. No lover of light music should neglect the chance to hear Marie Tempest's nightingale song. It is the prettiest thing that has been heard in operetta for many a day.

Miss Helyett and her pious papa may be heard and seen still at the Star. W. H. Crane will soon replace them, so if you want to see Mrs. Leslie Carter's long, auburn hair (real), and Kate Davis' grotesque dancing, go at once.

The City Directory—which by any other name would mean as much—is the cause of mirth at the Bijou. The imitation of street bands by the orchestra, under the direction of William S. Mullaly, between the acts, is very funny.

La Cigale, with Lillian Russell as the brilliant star, holds sway at the Garden. The opera is a pronounced success and the house is packed nightly.

Augustus Thomas' interesting play of Southern life since the war, Alabama, is being acted to enthusiastic audiences nightly at Palmer's.

The Lost Paradise, by Fulda—or, De Mille—is prosperous at Proctor's. William Morris has been ill, and on Saturday afternoon there were about a dozen understudies on the stage.

This is the last week of The Merry Monarch at the Broadway. He will be missed, but it is to be hoped that The Lion Tamer will be a worthy follower next week.

Lady Bountiful pleases the audiences at the Lyceum. The character drawing is extremely fine, and this atones for the conventionality of the plot.

Mavourneen has only a few weeks more to run at the Fourteenth Street. It is just the kind of a play to suit the holiday season, for it has a big Christmas tree and little children.

Cinderella, the spectacular pantomime, is in its last week at the Academy.

Marie Tempest, Louise Beaudet and other clever people are to be seen and heard in Karl Zellar's tuneful operetta, The Tyrolean, at the Casino.

This is Paulus' last week at Koster and Bial's. Soon Jennie Joyce and the other shapely women, who sing and cavort at that resort, will be its only attractions. But they are enough.

An excellent and varied variety bill is at Tony Pastor's this week.

This is the second week of The Power of the Press at the People's.

PRODUCTION OF THE ROSE.

BOSTON, DEC. 21.—Rosina Vokes produced a one-act play, written by Minnie Maddern Fiske, at the Tremont Theatre to-night. Miss Vokes does not appear in the cast, as the play is of a sentimental and serious tone.

The scene is laid in New Orleans, where an aged French nobleman has met, loved, and wedded a young and beautiful Creole. She has given him her hand, through stress of circumstances, but not her heart. He lives in a fool's paradise, aping the airs of youth, and endeavoring to conceal, even from himself, the knowledge that Time holds the winning hand.

The young wife, inspired by a sense of duty, strives to appear happy. The old Count's young physician—a former sweetheart of the wife—again declares his love for her. She secretly reciprocates his passion, but she masters it, and sends him away.

The Count discovers the real state of affairs through the medium of a letter that comes into his hands by accident. Broken-hearted, he drops the masque of juvenility that he has worn and, brought face to face with the truth, admits that he is only a foolish, decrepit old man who has mistaken a dream for substance.

Love for the wife, sympathy for her sorrows, causes him to adopt an heroic line of action. He sends a message that will bring back the physician, and then—as if by accident—he drinks an overdose of a poisonous medicine, and sinks into the sleep of death. The young wife, ignorant of this tragedy, watches by the window as the curtain descends. The unacted consummation of the romance of the physician and the woman he loves is, of course, perceived by the audience. The piece takes its name from the flower that plays a part in unfolding the story.

Felix Morris acted the part of the Count with artistic taste and feeling. His make-up was excellent, and his broken English quaint. No part Mr. Morris has ever acted gives him better opportunities for subtle characterizations. The other parts were in good hands. At the close there were three curtain calls. There was a large audience that contained many people of note.

A THEATRE FOR MANSFIELD.

Forty rich men in New York and Boston have subscribed a large sum of money that will be used to build and run a theatre in New York for Richard Mansfield.

For a long time it has been Mr. Mansfield's cherished hope to act at the head of a permanent stock company in this city.

Eben Jordan, of the Boston dry goods house of Jordan, Marsh and company, is actively interested in the scheme. The ground for the site of the theatre has been bought. It is said to be located on West Twenty-ninth Street, off Fifth Avenue.

The hitch is to get a man who will manage both the house and the actor. Mansfield himself is trying to get some one who will manage him; he is tired of managing his managers. E. D. Price, it is asserted, will not be the man.

The theatre is to be built on a most luxurious plan. The foyer will be beautiful. There will be a suite of salons for ladies where they can retire at the matinees and sip tea. For the men there will be a large smoking room and a billiard room.

Work will begin at once, and it is expected that within a year the theatre will be opened to the public.

THE DARK SIDE.

The Fat Men's Club Comedy company (J. C. Stewart's) closed at Pine Bluff, Ark., after the performance on Tuesday night, Dec. 15. The Acme Four, consisting of Bob and Dick Garnella and their wives, who were the great feature of the show, closed at Helena on Saturday night, Dec. 12, and left for the East on Sunday, 13. Patti Henri, the leading lady, and Harry P. Ketly, the treasurer, closed on the 10th, and Miss Henri issued a writ of attachment against Stewart for a debt of $237.50. The remnant of the company went on to Memphis, where J. C. Stewart will reorganize, rest for a week, and then try a new cast on the Memphis people, opening on the 24th (Christmas eve) for three nights and a matinee performance.

T. F. Dufra, our correspondent at Moline, Ill., writes: "The Kitty Marcellus Opera company disbanded here, after filling its engagement. The company has been playing to fair business but not enough to pay expenses, and the conclusion on the part of Manager Amsden and Miss Marcellus not to put any more money into the concern but share alike with the company, caused dissatisfaction among some of the leading people, with above result.

Frank I. Frayne, The Boy Ranger, closed his season at the People's Theatre, Chicago, on Saturday, Dec. 19. The company has been on the road since Aug. 20. It did a fair business in its week stands, but the one-night stands were disastrous. Trouble having arisen among some of the members of the company, E. J. Hassan wrote to his manager to close the tour. Salaries were paid in full, and the company has reached New York.

The Lights and Shadows company went to pieces at Grand Rapids, Mich., after an engagement at Powers' Opera House, in that city, writes W. E. Cox, our correspondent.

THE Western Electric Light company, of Illinois, have sued Charles L. Davis of the Alvin Theatre for $13,060, the amount being claimed for electric apparatus and fixtures furnished there.

GLEANINGS.

NELLIE HAYWOOD has left the Down on the Farm company.

GEORGE SYDENHAM sailed for Europe on Saturday.

HARRY MILLS will join Frohman's Boston company.

FLORENCE HASTINGS is with W. J. Flemming's company.

THE Louise Hamilton repertoire company has returned to town.

C. H. HOFFMAN has joined the Breezy Time company as musical director, in place of Noble McDonald.

MAUDE ELLIOTT, Marguerite Schuyler, Andy Lewis, and R. L. Tayleure, have been engaged by Edward C. Foreman for his Hermit company.

ROBERT A. MAGEE will leave The Two Johns company next week.

STEVE MALEY has been engaged for the production of Shiloh at the Boston Theatre.

MACK CHARLES has left Webber's Nip and Tuck company.

ANDY AMANN and wife have left Fisher's A Cold Day company.

LOIS ARNOLD has joined the Oh, What a Night! company.

JOSEPH J. SULLIVAN and Harry Smith will star next season in a comedy entitled Bill's Boat. H. E. Williams, of the Pittsburg Academy of Music, will direct the tour.

FANNY RICE is one of the pecuniary successes of the season. Her business manager, Harry St. Ormond, states that her receipts in Chicago and St. Louis averaged over $1,000 per day. Mr. St. Ormond has arrived here to arrange a series of return dates East.

JOHN E. KELLERD has been suffering from dyspepsia lately. He was confined to his room three days last week.

H. R. JACOBS has returned from Cleveland where he went to look after the building of his new theatre there.

ELSIE LESLIE has made a social, artistic and pecuniary success in the South.

WILTON LACKAYE returned from London on the *Etruria* yesterday. He posted off to Mrs. Fernandez's agency, and was next seen in confab with Charles Frohman. So Lackaye is evidently out for an engagement. He is awfully, awfully glad to be back in New York, and says that London was a bore. Wonder how he liked Bartholdi statue and Brooklyn Bridge?

FRANK DUFREE'S play, Married by Proxy, was produced in Brooklyn last week, by amateurs with the author in the cast. It was not a success.

CLYDE FITCH leaves this morning for Boston, where he will see for the first time his society drama, A Modern Match, acted by the Pitou stock company. He will direct a few rehearsals.

HENRY MILLER is ill with—low be it whispered—measles.

BALTIMORE opened a series of *café chantants* last week. A hall was decorated with garden scenes and an exhibition given by leading society people. The proceeds are to be devoted to a hospital in which a room is to be set apart for sick actors.

EDDIE COLLYER'S star pupil, Clara Thropp, the original Taggs in The County Fair, is at present the leading soubrette with Hallen and Hart. She will spend four days of this week with her mother and brother fixing up her Christmas tree.

ROCHESTER is to have another theatre. It will be located on the East side and will seat 1,500 persons. A Rochester capitalist is reported to be backing the enterprise.

COMPLIMENT AND CONGRATULATION.

"PARTICULARLY INTERESTING."

Herald in the Recorder.

The Christmas number of THE DRAMATIC MIRROR is a particularly interesting literary exploiture. Some of the contributions are not worth mentioning, others are good; others are superexcellent. The matter furnished by the editor, Harrison Grey Fiske, by A. Oakey Hall, and by Stephen Fiske, is more than good. The pictures are admirable, and the printing a marvelous illustration of the possibilities of the one and only art.

"EXTRAORDINARY LOT OF ATTRACTIVE READING."

The Mail and Express.

In this year's Christmas number of THE NEW YORK DRAMATIC MIRROR Mr. Harrison Grey Fiske has rather outdone his previous achievements, which have always been of a remarkably high standard. The covers are illuminated, representing, apparently, the New York drama as a female figure holding the mirror up to nature, and Miss Jessie Artlett Davis in Robin Hood. Others are two large colored pictures for framing—Corinne, and Alexander Salvini as Don Cæsar de Bazan. These and the numerous cuts with which the pages abound are works of art, and some of them are well worth having. A Christmas story of travel by Patience Stapleton; "My Newsboys," a charming sketch by Minnie Maddern Fiske, and stories and essays by A. E. Lancaster, W. C. K. Wilde, Mrs. Scott-Siddons, Mrs. Frank Leslie, Stephen Fiske, Mme. Janauschek, Mme. Modjeska ("The Theatre in Poland"), Ben Sickles, Martha Morton, a little play, Frederick Edward McKay, and an interesting and well written tale by Mr. Fiske himself, besides poems by A. Oakey Hall and other writers, make up an extraordinary lot of attractive reading.

"OF HIGH MERIT."

Morning Journal.

THE DRAMATIC MIRROR'S Christmas number is of high merit.

"THE BEST OF THE THEATRICAL NEWSPAPERS."

New York Evening Post.

THE NEW YORK DRAMATIC MIRROR, the best of the theatrical newspapers, has issued its Christmas number, which contains much interesting matter and is printed very handsomely.

"SUPERIOR TO ANY OF ITS PREDECESSORS."

New York Tribune.

Harrison Grey Fiske, the accomplished and experienced editor of THE NEW YORK DRAMATIC MIRROR, has been highly successful with Christmas numbers of that publication in previous years; but this year he has far surpassed all his earlier achievements. Both in illustrations and literary matter, the Christmas number of THE NEW YORK DRAMATIC MIRROR for 1891 is superior to any of its predecessors, which is high praise.

"FILLED WITH BRIGHT MATTER."

Philadelphia Ledger.

The Christmas number of THE DRAMATIC MIRROR comes to hand as a pleasant reminder that the holiday season has arrived. As was to be expected, this year's issue is filled with all kinds of bright matter pertaining to theatrical interests, contributed through a variety of sources. Actors and actresses are among the writers, a circumstance that many of their admirers will find peculiarly welcome. The illustrations are elaborate and appropriate.

"SHOWS THE LITERARY SIDE."

Boston Journal.

The Christmas number of THE DRAMATIC MIRROR shows the literary side of the theatrical profession. Signed articles abound in its pages, and they are well worth the reading.

"COULD NOT BE EXCELLED."

Detroit Free Press.

The special Christmas number of THE NEW YORK DRAMATIC MIRROR is beautiful. The portraits of which it prints a considerable number, could not be excelled in point of fidelity and workmanship; its generous pages are a notably fine exposition of the art of printing, and the reading matter should interest everybody that pretends to keep in touch with the stage. Editor Harrison Grey Fiske seems to have quite outdone himself in this instance.

"OF GREATEST VALUE."

Brooklyn Times.

Printed in the best of taste, containing illustrations of a most artistic nature and filled with interesting articles and stories by people connected with all branches of the theatrical profession, THE MIRROR contains articles by Janauschek, Modjeska, Robert G. Ingersoll, Judge Dittenhoefer, Gen. Sickles, Helen Barry and Howard Paul, besides an extremely dainty and cleverly written story, entitled "John Doe," by Harrison Grey Fiske, and a melodious bolero by Sydney Rosenfeld and J. B. Grant. Its illustrations are by such noted artists as Sarony, Charles Howard Johnson, Arthur Jule Goodman, and Falk. Portraits of a score or more of theatrical folks enliven its pages, and two colored portraits of Corinne and Alexander Salvini accompany the issue as supplements. The number, while of greatest value to professionals, will be found decidedly interesting by the public at large, and its sale will doubtless be as great as it deserves to be which is saying much.

"IN THE FRONT RANK."

Philadelphia North American.

The Christmas numbers of the weekly magazines and pictorial papers are, for the most part, executed in capital style. THE NEW YORK DRAMATIC MIRROR is one of the best of the lot, with a sufficiency of theatrical stories and gossip, and an interesting plenitude of fact and accurate anecdote about many prominent members of the profession. Its contributions and illustrations are in the front rank of excellence.

"A FITTING CLIMAX TO A YEAR."

Yonkers Gazette.

Of all the special Christmas issues of this year that have reached us, that of THE NEW YORK DRAMATIC MIRROR seems to be the most elegant and attractive. It contains sixty-four pages of combined illustrations and letter press and is full, from cover to cover, of matter especially appropriate to the joyous holiday season. In addition to its artistic illuminated cover and numerous engravings, all designed and executed in the highest style of the art, there are two large pictures in colors suitable for framing. The editor of THE DRAMATIC MIRROR—Harrison Grey Fiske—has done himself proud in this achievement. It is a fitting climax to a year of most excellent issues of the very best and brightest dramatic newspaper in the world.

"LEADS ALL OTHERS."

Detroit Journal.

THE NEW YORK DRAMATIC MIRROR'S Christmas number is out. THE MIRROR leads all the other theatrical papers, and its usual numbers deserve praise for the large amount of interesting reading matter and theatrical gossip they contain, so it is almost needless to say that the Christmas number is something unusually fine. It is a magnificent publication of sixty-six pages, printed with large type on heavy glazed paper, beautifully illustrated by some of the best artists in the country, and in every way is one of the finest specialty numbers issued by any paper. It contains many entertaining stories, sketches and valuable comments on professional matters, and will be read with interest alike by stage people and the "laity." One interesting feature is a series of brief sketches of prominent actors and actresses, accompanied by life-like half-tone engravings. The *Detroit Journal* extends the heartiest congratulations to THE MIRROR and wishes it even more prosperity than it already has.

HARRIS' ACADEMY OF MUSIC,
BALTIMORE, Md., Dec. 16, 1891.

This year's Christmas Number of THE MIRROR is extremely beautiful in design and make-up. Please send us twenty-five copies.

Yours truly, HARRIS, BRITTON AND DEAN.

HARRIGAN'S THEATRE,
NEW YORK, Dec. 19, 1891.

Enclosed please find cheque in payment of our advertisement. I must say that you have furnished our profession with a most magnificent MIRROR. The illustrations and engravings are works of art, while the reading matter is interesting and instructive. Sincerely yours, M. W. HANLEY.

BIRMINGHAM, Ala., Dec. 19, 1891.

I have just finished a cursory glance through your superb Christmas number, caught on the wing, as it were, this morning. I have not, of course, read it thoroughly, that pleasure I have reserved for my Sunday recreation. But I have seen enough to justify me in thus hastening to congratulate you. In the matters of make up, design, and general artistic excellence, you have eclipsed your former efforts. I do not think of any greater compliment that I could offer than this simple statement.

Sincerely yours, MILTON NOBLES.

NEW YORK, Dec. 19, 1891.

The Christmas MIRROR is very fine. I congratulate you on its success. RANDOLPH PARMLY.

MAHANOY CITY, Pa., Dec. 17, 1891.

The Christmas MIRROR received. I think it eclipses all other holiday publications—none excepted. R. W. SHERSTINGER.

THE NEW YORK

DRAMATIC MIRROR.

THE ORGAN OF THE AMERICAN THEATRICAL PROFESSION.

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

ADVERTISEMENTS:

Twenty-five cents per agate line.
Professional cards, $1 per line for three months.
Two-line ("display") professional cards, $3 for three months; $5 for six months; $10 for one year.
Managers' Directory cards, $1 per line for three months.
Reading notices (marked "") 50 cents per line.*
Advertisements received until 10:30 P.M. Monday.
Terms cash. Rate-cards and other particulars mailed on application.

SUBSCRIPTION:

One year, $4; six months, $2; three months, $1.25. Payable in advance. Single copies, 10 cents.
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The Trade supplied by all News Companies.
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Entered at the New York Post Office as Second Class Matter.

NEW YORK, - - DECEMBER 20, 1890

****The Mirror has the Largest Dramatic Circulation in America.*

CURRENT AMUSEMENTS.

BIJOU THEATRE—New City Directory, 8:15 P. M.
BROADWAY THEATRE—The Merry Monarch, 8 P. M.
CASINO—The Tyrolean, 8:15 P. M.
FOURTEENTH ST. THEATRE—Masquerade, 8 P. M.
GRAND OPERA HOUSE—Richard Mansfield, 8 P. M.
HERRMANN'S THEATRE—The Junior Partner, 8:30 P. M.
HARRIGAN'S THEATRE—The Last of the Hicksons, 8 P. M.
JACOBS' THEATRE—Master and Man, 8 P. M.
KOSTER AND BIAL'S—Variety and Burlesque.
LYCEUM THEATRE—Lady Bountiful, 8:15 P. M.
PROCTOR'S—The Lost Paradise, 8 P. M.
PEOPLE'S—The Power of the Press, 8 P. M.
PALMER'S THEATRE—Alabama, 8:15 P. M.
STAR THEATRE—Miss Helyett, 8 P. M.
STANDARD THEATRE—The Girl of the Period, 8:15 P. M.
TONY PASTOR'S—Variety, 8 P. M.
UNION SQUARE THEATRE—Mr. Lean-Fleecy, 8 P. M.

THE MIRROR office is open every Monday night for the reception of advertisements. Advertising copy is taken until 10:30 P. M. Advertisements may be sent from out-of-town by telegraph.

NOTICE.

From the San Francisco Argonaut.

The *Dramatic N**** prints weekly, at the head of its editorial page, an announcement to this effect: "The *Dramatic N**** will not receive advertisements from the agency of George P. Rowell & Co." This is naturally calculated to excite intense surprise in the mind of the reader, for the average dramatic paper will not refuse an advertisement from anywhere about anything. The explanation of this peculiar paragraph is probably as follows: George P. Rowell & Co. have just issued their newspaper directory for 1891. In it the circulation of the two dramatic papers of New York city is thus set down: "Dramatic Mirror, over twenty thousand." "*Dramatic N****, over five thousand."

CASTING STONES.

IT is a favorite pastime for those dramatic writers who regard the profession as a fat goose that some other rascals will pluck if they do not, to find fault with every plan, having in view the betterment of the stage or the amelioration of the misfortunes from which many stagefolk suffer, that is projected and promoted by men whose impulses and motives are too humane and too liberal for them to understand, much less appreciate.

Fortunately, the journalistic cattle in question are without influence either to help or to hinder those movements that have their origin in an earnest wish to advance the interests of the profession. Before a man is qualified to pass judgment on the work of other men he must first earn the right to speak authoritatively. That right is acquired only by those that have proved their worth by their deeds, for by their deeds shall ye know them.

The foregoing observations were inspired by the hostile attitude recently assumed by the dramatic editor of one of our daily newspapers toward the Actors' Fund Fair. A person who has done the profession little better service than to collect and print the tittle-tattle of the stage-door and the scandal of the cafe, arrogates to himself the right to cast slurs upon an enterprise whose object is to establish upon a firmer and wider basis an institution that is dedicated to sweet charity.

The theatrical scavenger turned arbiter of theatrical beneficence is truly a spectacle for men and gods!

His objections to the Fair—like the objections of the rest of his small and delectable confraternity—he pretends to say are founded on the fear that the women of the stage will be subjected to annoyance and insult if they are permitted to mingle, in the interests of charity, with the rest of the world. The mere notion that actresses will be brought in contact with the better classes of this community fills his virtuous soul with loquacious horror.

It is needless to shatter his statements or to attempt the herculean task of allaying his righteous fears. The estimable, influential women of the dramatic profession have refuted the nonsensical objections urged by just such guardians of professional morality as the writer in question by the unanimity with which they have promised their personal coöperation to the managers of the Fair.

The thought intrudes itself, in view of the opposition from the quarter described, that the dramatic writer who lends his columns to stirring the dregs of the stage, does the profession more harm in one season than could Actors' Fund fairs held annually during an entire century.

And we are led, also, to marvel at that indifference on the part of a newspaper proprietor to the reputation of his publication, which permits its dramatic columns to be persistently misused with impunity.

A NATIONAL ASSOCIATION.

ATTEMPTS have been made at divers times to form associations of out-of-town theatre managers. Frequently these attempts have embraced the managers of a single State or of a popular circuit. We believe that in every case the associations thus formed have petered out, or at most have resolved themselves into organized circuits under one-man control.

No effort has been made to form a national association of theatre managers. And yet such an association, designed to promote the theatre interests of the entire country, would be of incalculable benefit to the members, to traveling managers, and to the profession.

Such an organization would not be, perhaps, of material value to managers in the large cities. They are strong, and can stand alone, and they are individually in touch with the other branches of the business. But the theatre manager in the small cities, and especially the manager in the one-night stand, is differently situated. It is not in his power to control, to direct, or to influence the theatrical market. He is more or less isolated. What he needs is union with others similarly placed, for in union there is strength.

We do not mean by this that an organization intended to pursue an aggressive and encroaching policy toward traveling managers would be either likely to succeed or likely to achieve any good end. What we do mean is that unity of action in matters affecting the well-being and prosperity of the business in general is urgently demanded by present conditions. It ought to be a fraternity pledged to remedy the evils from which theatricals throughout the country are suffering.

To limit the number of attractions in small towns to the amount of patronage that such towns are able to bestow.

To render and to demand a strict fulfillment of booking contracts.

To furnish competent stage-hands, and suitable scenery and properties when they are called for by the terms of an agreement.

To provide clean, sanitary and comfortable dressing-room accommodations for actors.

To book only reputable and meritorious attractions.

To boycott play-pirates.

To secure honest advertising, and put an end to the wholesale robberies of "paper" that are systematically carried on.

To restrain the growth of the pernicious system of lithographs and billboard passes.

To reduce the free-list and wipe out the majority of the insatiable and increasing array of deadheads.

To encourage that independence on the part of the press which is the safeguard of artistic and pecuniary prosperity.

An organization, formed for the purpose of accomplishing the foregoing objects, and others of a similar nature, would merit and receive the support and the sympathy of everyone. It would redound to the benefit of theatre and traveling managers alike, and it would indirectly strengthen the relations of the theatre and its patrons.

The cut-throat methods now pursued are the cause of incalculable loss to managers and all persons that have dealings with them. Yet it is neither difficult nor hazardous for managers in the smaller cities and towns to conduct their houses on sound business principles. One manager in Pennsylvania has tried the experiment independently, with gratifying results. He tries to book only first-rate attractions. If one cancels, or if it turns out to be of a lower grade of merit than that claimed for it when the contracts were signed, it is never permitted to secure a date at his theatre again. By consistently pursuing this course, the manager in question has obtained the confidence of the public, while the best attractions on the road are desirous to play his town.

Every manager in the country could emulate this example if he chose, but it is not at all likely that reforms would be instituted or principles adhered to unless a national association of managers was established, for there are many that lack the courage to take a bold stand without plenty of moral support and backing. Therefore, a universal organization would best meet the necessities of the hour.

That such an association will be formed, we are bound to confess, is not highly probable. Men are slow to perceive the personal advantage arising from organizing for the general good, and with most men there is no benefit to be derived from anything that does not promise an immediate private gain. Nevertheless, THE MIRROR throws out the suggestion and invites managers throughout the land to express their views on the subject. Discussion cannot fail to enlighten the profession and to give a clearer insight into the problems and limitations that confront managers in their daily transactions.

The details of organizing an association of the sort described would not be complex. A managers' convention would be the first step necessary to place the institution on a permanent basis.

As for the pecuniary advantages of such an association, they may be comprehended readily. An open booking exchange, or headquarters in New York, and, perhaps, a second in Chicago, conducted in the interests of the members and of traveling managers, would save money, time, and annoyance. Here impartial representatives of the Association would act for such theatre managers as wished their dates filled without the expense of an annual personal visit to the metropolis. Open time during the season would be filled speedily in the same manner. Everything would be open and above board; everything would be conducted according to proper regulations, precisely as affairs are conducted in the great commercial exchanges. In brief, every member of the Association, at a trifling outlay for annual dues, would have the benefits and facilities of a sound, wide-reaching organization. He would enjoy more advantages than any of the private agencies and exchanges offer, and none of the notorious disadvantages.

There is at the present time a movement on foot to establish an association of traveling managers. The idea is to compel theatre managers out of town to remove the abuses which have played havoc with business, by bringing to bear the pressure of a cohesive, protective union.

In the present circumstances the motives behind this movement are plain and, we think, commendable. But it would be far wiser and far better if the theatre managers took the initiative themselves, and did not leave to others the task of reforming their own lapses and mistakes.

PERSONAL.

PAULLIN.—Louise Paullin has returned to the city after a visit on the road to her husband, who is one of Daniel Frohman's right bowers.

JARBEAU.—Vernona Jarbeau was presented with a gold badge by the Alabama Fire company No. 2, in Montgomery, Ala., recently. Miss Jarbeau is an honorary member of this organization, and received her certificate of membership printed on satin and exquisitely framed in solid silver.

BOOTH.—Sidney Booth, the youngest son of Mrs. Agnes Booth-Schoeffel, has been on the stage only two years. During that time he has made commendable progress. He first appeared in an insignificant part in support of the late Lawrence Barrett in Ganelon. Since then he has been in E. S. Willard's company, in the City Directory, and in Marie Wainwright's company. He is now acting the part of the rollicking, wine-bibbing Mike Lambourne in Amy Robsart. It is an excellent piece of character acting.

DILIGENTI.—It is probable that Madame Diligenti, the Italian actress, will appear at a matinee performance in this city next month. She will be seen in English versions of two celebrated Italian plays.

OSBORNE.—Merti Osborne, the young actress of the Nobe company, is still at Cohoes, recovering from a railroad accident. Last week she received the news of the death, in this city, of her mother. Her uncle broke the sad intelligence to the girl. She was almost prostrated. Abbott and Teal have engaged counsel in order to take legal proceedings against the Delaware and Hudson Canal railroad company for the injury received by Miss Osborne on their road.

WEBBER.—E. T. Webber, who has been dangerously ill at St. Joseph's Hospital, Syracuse, writes that he has rallied and will be in New York again about the middle of this week. He had a close call. A fortnight ago his doctors said he wouldn't live a day.

PALMER.—Mrs. A. M. Palmer is ill with la grippe, which is again paying its compliments to the inhabitants of this city.

COWELL.—Mrs. Anna Cowell has recovered from the cold that prevented her from appearing as Miss Van Arsten in The Merchant, at the Harlem Opera House.

CROMWELL.—Professor Cromwell lectured at the Grand Opera House, on Sunday night, his subject being the "Sunny South."

CONNOLLY.—Frank Connolly, the press agent of the Kimball Opera company, had twenty-one columns of reading notices in the Columbus, Ohio, Sunday papers the week that Corinne opened there.

LETTERS TO THE EDITOR.

MR. CARLETON CLAIMS COMPLETE ORIGINALITY.

BOSTON, Dec. 16, 1890.

To the Editor of the Dramatic Mirror:

SIR,—In your columns, this week, "The Usher" has the following paragraph:

"A MIRROR reader in Rome, writes: 'That new play by Henry Guy Carleton, entitled The Lion's Mouth, was acted years ago in London, with Katharine Rogers as Leonora. It was then called Fra Angelo. The author was the son, or the nephew—I forget which—of the singer Russell, composer of "The Old Armchair."'

"'It is not many years ago that Carleton wrote The Lion's Mouth. I suppose my Italian correspondent refers to a play having the same story.

"Let me see—did Carleton claim that his plot was original?"

The statement of the correspondent is erroneous. I wrote the play in 1888, and neither plot, dialogue, nor any portion thereof was suggested to me by any novel, poem, play, libretto, or person. Furthermore, I had never seen or heard of a play or novel dealing with the subject which I treated. Some months ago I heard that once there was a comic opera produced in London under the title The Lion's Mouth, but my informant knew nothing of its character—knew merely that it appeared and was a failure. Of the alleged play Fra Angelo, I know nothing. One of the characters in my play bears the name of Friar Angelo, and the heroine's name is Linora. The former name was that of a Dominican monk I once met, the latter I myself made; still, it might easily have suggested itself to others as a change from Lenore, Leonora, Eleonora, Honora, etc.

I do claim that the plot and dialogue of my play, The Lion's Mouth, are entirely original with me, and I challenge a citation of facts to disprove this statement. A hundred plays or novels may have been written in which was introduced the famous Lion's Mouth or Bocca di Leoni, which is to this day shown at the head of the Giant's Staircase in the doge's palace, Venice, but I have never seen one of them, and hence can be certain that the complicated story of my play can in no wise resemble that used by any one or one dozen of their authors. The use of the Lion's Mouth of old Venice is as free as the use of the forum of Rome or the sphynx of Egypt, without endangering the author's claim to entire originality.

If I am guilty of plagiarism in The Lion's Mouth or in any other of my works, I shall cheerfully assist in exposing the fraud. The files of the London papers must contain reviews setting forth the plot of this alleged play said to be the same as, or resembling that which I call mine. Let the "MIRROR-reader in Rome" secure one of these to substantiate his statement, and I will forward the MS. of my play to THE MIRROR office for careful comparison and with full permission to publish the result in any form he chooses. Until that is done, my accuser, not I, stands convicted of theft, for he has tried at least to rob me of whatever credit may be due me for my work.

Sincerely yours,
HENRY GUY CARLETON.

We cheerfully publish Mr Carleton's letter. It will be several weeks necessarily before the correspondent at Rome can reply to it. The correspondent's assertion, by the way, was based on the publication of the plot of The Lion's Mouth in THE MIRROR and other American journals. EDITOR DRAMATIC MIRROR.

MISS MARBURY SYMPATHIZES WITH MR. FULLER.

NEW YORK, Dec. 16, 1890.

To the Editor of the Dramatic Mirror:

SIR,—Justified by his considerate interest in my behalf, allow me to tender my most respectful sympathy to your correspondent, Mr. Logan Fuller, whose disgruntled letter from Montreal appears in the last number of THE MIRROR.

Having failed to discover in Miss de Wolfe's acting the merit so generally accorded it by the local press, this gentleman writes in a spirit of evident annoyance and discontent. He has a grievance. This he distinctly formulates. But whether the squandered dollar, or residence in a city where the dramatic critics are so unreliable and misleading, is responsible for this grievance, it is difficult to determine.

However, managers who intend sending attractions through Canada will surely be grateful to Mr. Logan for so clearly demonstrating certain facts. His assurance that in Montreal "goodly numbers" flock to the box-office, and that the "local press" of that place can be successfully manipulated must offer to them an encouraging outlook.

I remain, yours very truly,
ELISABETH MARBURY.

A CONFUSION OF NAMES.

BATAVIA, N. Y., Dec. 17, 1890.

To the Editor of the Dramatic Mirror:

SIR,—In this week's issue you state that Irish Luck failed to appear at Marion, Ind. You have made a mistake. You must mean An Irishman's Luck, as the, were playing out that way. Irish Luck is now in its thirty-ninth week, and we have always filled all contracts. We have never played a one-night stand West. Kindly correct same in next week's issue, and oblige. Yours truly, H. W. TAYLOR.

cast, drew like a magnet 7-12. A Night at the Circus was the bill offered and it is a most amusing skit. N. S. Wood in The Orphans of New York 14-19. ——TERMS: H. Grattan Donnelly came to Toronto 9 to make some changes in A Night at the Circus. The second act was considerably improved. Niobe, with the original New York cast, will be at the Academy week of 14. Tar and Tartar co follows at the same house New Year's week. Our newsdealers report large orders for the Christmas number of THE MIRROR.

DATES AHEAD.

Managers and Agents of traveling companies will favor us by sending their dates, mailing them in time to reach us Friday.

DRAMATIC COMPANIES.

A GARREL OF MONEY: Chicago, Ill., Dec. 20-26, Dubuque, Ia., 28, Waterloo 29, Cedar Rapids 30.

A BARREL OF MONEY (Eastern): Johnstown, Pa., Dec. 26, Altoona 26, Lock Haven 28, Williamsport 29, Sunbury 30, Harrisburg 31, Lancaster Jan. 1, Columbia 2, Washington, D. C., 3-5.

ALL THE COMFORTS OF HOME: Syracuse, N. Y., Dec. 24-26.

ADA MELROSE: Chicago, Ill., Dec. 20-Jan 2, Milwaukee, Wis., 3-9.

ALVIN JOSLIN: Fremont, Neb., Dec. 22, Columbus 23, Seward 24, Hastings 25, York 26, Lincoln 27, Beatrice 29, Fall City 30, St. Joseph, Mo., 31, Atchison, Kans., Jan. 1, Leavenworth 2.

A SOCIAL SESSION: Aiken, S. C., Dec. 23, Augusta, Ga., 23, Athens 24, Atlanta 25, 26, Greenville, S. C., 27, Anderson 29, Laurens 30, Newberry 31.

ALMA HEARNE: Waycross, Ga., Dec. 22, Jackson, Fla., 24, 25, Fernandina 25, 26.

ALLEN THEATRE: Hammond N. Y., Dec. 21-23, Antwerp 24-26, Carthage 27-Jan. 2.

ARIZONA JOE: Brooklyn, E. D., Dec. 21-26.

ANNETTA WARD: Walnut, Ia., Dec. 22, Council Bluffs 24, 25, Omaha, Neb., 25, 26.

ARTHUR C. SHOMAN: Arkport, N. Y., Dec. 22.

AROUND THE WORLD IN EIGHTY DAYS (Fleming's): Springfield, Mass., Dec. 22, Wallingford, Conn., 23, Willimantic 24, New London 26.

AMY LEE: Rochester, N. Y., Dec. 21-27.

A BREEZY TIME: Wilmington, Del., Dec. 25.

ANNIE MITCHELL: Hudson, N. Y., Dec. 21-26.

ALL THE COMFORTS OF HOME: Chattanooga, Tenn., 22, 23, Anniston, Ala., 24, Birmingham 25, 26, Columbus, Ga., 26, Macon 29, Thomasville 30, Jacksonville, Fla., 31, Savannah, Ga., Jan. 1, 2, Charleston, S. C., 4, 5, Columbia 6, Augusta, Ga., 7, Atlanta 8, 9.

AFTER DARK: St. Louis, Mo., Dec. 21-26.

ALEXANDER SALVINI: New Orleans, La., Dec. 21-26, Mobile, Ala., 28, 29, Selma 30, Montgomery Jan. 1, 2, Columbus, Ga. 4, Americus 5, Macon 6, Charleston, S. C., 7-9.

ALABAMA (Palmer's): New York city Nov. 3—indefinite.

ALABAMA: Hartford, Conn., Dec. 21-26.

AUNT BRIDGET'S FAIRY: Philadelphia, Pa., Dec. 21-Jan. 2.

A 2°: Brooklyn, N. Y., Dec. 21-26, Buffalo 28-30, Rochester 31-Jan. 2.

AVENGED: Saratoga, N. Y., Dec. 24, Whitehall, 25, Glens Falls, 26, Hoosick 26.

ALFRED W. FREMONT: Baltimore, Md., Dec. 21-26, Wilmington, Del., 28-30, Hoboken, N. J., 31-Jan. 2, Newark, 4.

ANNIE WARD TIFFANY: Newark, N. J., Dec. 21-26.

A TURKISH BATH: Bloomington, Ill. Dec. 22, Taylorville, 23, Mt. Sterling, 24, Keokuk, 25, La Salle, Ill., 30, Freeport, 31, Dubuque, Ia., Jan. 1, Rock Island, Ill., 4, West Liberty, Ia., 5, Anamosa, 6, Cedar Rapids, 7, Marshall, 8.

ALBA HEYWOOD: Hillsboro, Ill., Dec. 22, Tuscola, 23, Sullivan, 24, Charleston, 25, Mt. Pulaski, 26.

BLUE JEANS (No. 2): Boston, Mass., Dec. 21-26.

BIRDS OF A FEATHER: Brooklyn, E. D., Dec. 21-26.

BALDWIN COMEDY: Dayton, O., Dec. 21-27.

BOY TRAMP: St. Louis, Mo., Dec 23, 26, East St. Louis, Ill., 27, Alton, 28, Springfield, 29, Litchfield, 30, Taylorville, 31, Decatur Jan. 1, Mattoon, 2, Brazil, Ind., 4, Sydney, O., 5, Bellefontaine, 6, Kenton 7, Marysville, 8.

BEEBE-BARE-UR: Los Angeles, Cal., Dec. 21-26, San Bernardino, 28-Jan. 2.

BOSTON COMEDY: Moncton, N. B., Dec. 19-24, St. Johns 25-Jan. 4.

BELOW ZERO: Sedalia, Mo., Dec. 22, Warrensburg 23, Rich Hill 24, Harrisonville 25, Butler 26, Rich Hill 28, Paola, Kans., 29, Garnet 30, Ottawa 31, Osage City Jan. 1, Eureka 2, El Dorado 4, Augusta 5, Winfield 6, Arkansas City 7, Caldwell 8, Anthony 9.

BUNCH OF KEYS: Canandaigua, N. Y., Dec. 22, Auburn 23, Cortland 24, Binghamton 25, Scranton, Pa., 26, New Haven, Conn., 27-30.

BOTTOM OF THE SEA: Philadelphia, Pa., Dec. 21-26, Boston, Mass., 28-Jan. 2.

BILL NYE COMEDY: Brooklyn, E. D., Dec. 21-26.

BLACK THORN: Shamokin Pa., Dec. 22, Frackville 23, Freeland 24, Carbondale 25, Honesdale 27, Susquehanna 28, Norwich, N. Y., 29, Cortland 30, Ithaca Jan. 1, Auburn 2, Waterloo 4, Geneva 5, Mt. Morris 6, Leroy 7, Batavia 8, Tonawanda 9.

BURRILL COMEDY: Hampton, N. B., Dec. 22, Fredericton 23, 26.

BROWN THEATRE: Grand Fork, No. Dak., Dec. 21-26, Brainard, Minn., 28 Jan. 2, West Duluth 4-9.

BALDWIN-MELVILLE: Elmira, N. Y., Dec. 21-26.

CHARLES T. ELLIS: Baltimore, Md., Dec. 21-26.

CHAS. S. DICKSON: Washington, D. C., Dec. 21-26, Brooklyn, N. Y., 27-Jan. 2, Philadelphia, Pa., 4-9.

CLEMENCEAU CASE (Emma Bell): Denver, Col., Dec. 21-27.

CORSE PAYTON: Ottumwa, Ia., Dec. 23-26, Centreville 28-Jan. 2, Kirksville, Mo., 4-9.

COUNTY FAIR: Binghamton, N. Y., Dec. 22, Schenectady 23, Troy 24-26.

COLLINS AND OSBURY: Eureka, Mo., Dec. 22, Augusta 23.

CRUISKEEN LAWN: Troy, N. Y., Dec. 22, 23.

COLD DAY: New Iberia, La., Dec 22, Beaumont, Tex., 23, Galveston 24, Houston 25, 26, Bryan 26, Brenham 29, Austin 30, San Antonio Jan. 1, 2, Taylor 4, Temple 5, Dallas 6, 7, Fort Worth 8, 9.

CULHANE DRAMATIC: Pueblo, Col., Dec. 21-26.

CORA TANNER: Richmond, Va. Dec 25.

CRANDALL'S CORNERS: Paterson, N. J., Dec. 21-27.

CAMILLE TOWNSEND: Meaford, Ont., Dec. 22, Owen Sound 23, 26.

CRAZY LOU: Waterville, N. Y., Dec. 22, Mt. Morris 23, Batavia 24, 25, Warsaw 27, Brockfort 28, Holly 29, Albion 30.

CLINT G. FORD: Rushville, Ill., Dec. 22, 23, Vermont 24-26.

CITY DIRECTORY: New York city Dec. 14 indefinite.

CHICAGO COMEDY: Decorah, Ia., Dec. 21-26.

CHARITY BALL: Nashville, Tenn., Dec. 21-23, Memphis 24-26, New Orleans, La., 28-Jan. 2, Mobile, Ala., 4, 5, Pensacola, Fla., 6, Montgomery, Ala., 7, Birmingham 8, 9.

CITY DIRECTORY: Wilmington, Del., Dec. 25, 26.

CHAS. A. GARDNER: Evansville, Ind., Dec 25, Terre Haute 26, Indianapolis 28-30, Louisville, Ky., 31 Jan. 2, Cincinnati, O., 3-9.

COUNTRY CIRCUS: New York city Dec. 29—indefinite.

CLARA MORRIS: Jersey City, N. J., Dec. 28-Jan. 2, Rochester, N. Y., 4-9.

COUNTY FAIR (Burgess'): Boston, Mass., Sept. 7—indefinite.

COUNTY FAIR: Brooklyn, E. D., Dec. 21-26.

CINDERELLA: New York city Nov. 2—Dec. 26.

DOWN ON THE FARM: Philadelphia, Pa., Dec 21-Jan. 2.

DANIEL BOONE: Chanute, Kans., Dec. 22, Parsons 23, Pittsburg 26, Joplin, Mo., 29, Springfield Jan. 1.

DEAR IRISH BOY: Toronto, Ont., Dec. 21-26, Rochester, N. Y., 28-Jan. 2, Buffalo 4-9.

DR. BILL: Colorado Springs, Col., Dec. 22, Cheyenne, Wyo., 23, Kearney, Neb., 24, Lincoln 25, Sioux City, Ia., 26, Omaha, Neb., 27-30, Kansas City, Mo., 31-Jan. 2, Burlington, Ia., 4, Davenport 5, Dubuque 6, Milwaukee, Wis., 7-9.

DANIEL SULLY: Los Angeles, Cal., Dec. 21-25, Fresno 26, Stockton 29, Santa Cruz 30, San Jose 31, Oakland Jan. 1, 2, San Francisco 4-9.

DARK SECRET: Harlem, N. Y., Dec. 21-26.

DAN A. KELLY: Columbus, O., Dec 21-26.

DEVIL'S AUCTION: San Francisco, Cal., Dec. 21-Jan. 2.

DOWLING AND HASS'S: Toledo, O., Dec 21-26.

E. S. WILLARD: San Francisco, Cal., Dec. 14-Jan. 4.

EFFIE ELLSLER: Cleveland, O., Dec 21-27, Toledo Jan. 1, 2, Buffalo, N. Y., 4-6, Lockport 7, Albion 8, Watertown 9.

EDWARD HARRIGAN: New York city Sept. 24—indefinite.

EUNICE GOODRICH: Elkhart, Ind., Dec 21-26.

E. H. SOTHERN: Indianapolis, Ind., Dec. 21-23, Milwaukee, Wis., 24-26, Chicago, Ill., 28-Jan. 4.

EIGHT BELLS: Cincinnati, O., Dec 20-26, Louisville, Ky., 28-30, Indianapolis, Ind., 31-Jan. 1 Terre Haute 2, St. Louis, Mo., 4-9.

EVANS AND HOEY: Philadelphia, Pa., Dec. 21-26.

EMMA WELLS: Newmarket, Ont., Dec. 17-22, Barrie 23-26.

EMMA WARREN: Arkansas City, Kans., Dec. 22-26.

FIRE PATROL: New Bedford, Mass., Dec. 22, Fall River 23, 24, Brockton 25, Newport 26, Philadelphia, Pa., 28-Jan. 2.

FREDERICK WARDE: New Orleans, La., Dec. 21-27, Memphis, Tenn., 29, 30, Pine Bluff, Ark., 31, Little Rock Jan. 1, 2, Monroe, La., 4, Shreveport 5, 6, Tyler, Tex., 7, Houston 8, 9.

FABIO ROMANI: Chicago, Ill., Dec. 21-26, Elkhart, Ind., 28, Marion 29, Frankfort 30, Kokomo 31, Lebanon Jan. 1, Anderson 2, Cincinnati, O., 3-9.

FAST MAIL (Southern): Frederick, Md., Dec. 22, Chambersburg, Pa., 24, Carlisle 25, Lancaster 26, Harrisburg 27, Lykens 28, Williamstown 29, Middletown 30, York 31.

FROST AND FANSHAWE: New Bedford, Mass., Dec 21-26, Clinton Jan. 4-9.

FANNIE RICE: Minneapolis, Minn., Dec. 21-27, St. Paul 28-30.

FRANK DANIELS: Baltimore, Md., Dec. 21-26, Washington, D. C., 28-Jan. 2.

FRANK S. DAVIDSON: Warsaw, Ind., Dec. 23, Bourbon 24, Plymouth 25, Winamac 26, Delphi 27, Tipton 29.

FLOY CROMELL: Liverpool, O., Dec. 21-26.

FAST MAIL (Northern): Warren, Pa., Dec. 22, Bean, N. Y., 23, Salamanca 24, Jamestown 25.

FRANCESCA REDDING HUGH STANTON: Elizabeth, N. J., Dec. 21-26.

FANTASMA (Hanlon's): New York city Dec. 21-26.

FREDERICK PAULDING: St. Louis, Mo., Dec. 21-26.

FANNY DAVENPORT: Buffalo, N. Y., Dec. 21-26.

FRANK MAYO: Baltimore, Md., Dec. 21-26.

GUS HOMER: Newberry, S. C., Dec. 21-26.

GREAT METROPOLIS: Portland, Me., Dec. 22, 26, Bangor 26, 29, Lewiston 30, 31, Portsmouth, N. H., 1, 2.

GUS WILLIAMS: Washington, D. C., Dec. 21-26.

GRAY AND STEPHENS: Cleveland, O., Dec. 21-26.

GRIMES' CELLAR DOOR: Chester, Pa., Dec. 22, Frankford 26, Wilmington, Del., 28, West Chester 29, Bridgeton, N. J., 30, Burlington 31, Elizabeth Jan. 1, Asbury Park 2.

GEORGE C. STALEY: Canton, O., Dec. 21, Zanesville 23, Newark 24, Bellaire 28, Wheeling, W. Va., 29, McKeesport, Pa., 30, Johnstown Jan. 1, New York city 4-9.

GRISMER-DAVIES: Rock Springs, Wyo., Dec. 22, Rawlins 23, Laramie 24, Cheyenne 25, Greeley, Col., 26, Denver 27-Jan. 2, Cannon City 3, Salida 5, Gunnison 6, Montrose 7, Ouray 8, 9.

HETTIE BERNARD-CHASE: Pottsville, Pa., Dec. 22, Mahanoy City 23, Bloomsburg 24, Danville 25, Reading 26, Easton 28, Bethlehem 29, Frankfort 30, Pottstown 31, Allentown Jan. 1, Plainfield, N. J., 2, Elizabeth 4, Sing Sing, N. Y., 5, Tarrytown 6, Yonkers 7, Matteawan 8, Danbury, Conn., 9.

HUNT COMEDY: Galesburg, Ill., Dec. 21-27.

HOLE IN THE GROUND: Duluth, Minn., Dec. 22, West Superior, Wis., 23, St. Joseph, Mo., 25, 26, Kansas City 27-Jan. 2.

HOSS AND HOSS: Brooklyn, N. Y., Dec. 21-26.

HONEST HEARTS AND WILLING HANDS: Oakland, Cal., Dec. 21-23, Stockton 24, Sacramento 25, 26, Marysville 28, Chico 29, Portland, Ore., 31-Jan. 7, Astoria 4, Olympia, Wash., 5, Port Townsend 6, Nanaimo, B. C., 8, Vancouver 9.

HELD BY THE ENEMY: St. Paul, Minn., Dec. 21-27, Minneapolis 28-Jan. 2, Mankato 4, La Crosse, Wis. 5, Decorah, Ia., 6, Dubuque 7, Aurora, Ill., 8, Joliet 9.

HANDS ACROSS THE SEA: Detroit, Mich., Dec. 21-27, Cleveland, O., 28-Jan. 2, Buffalo, N. Y., 4-9.

HELEN BARRY: Rochester, N. Y., Dec. 21-24, Auburn 24, Watertown 25, Oneida 26, Syracuse 26, 29, Oswego 30, Canandaigua 31, Elmira Jan. 1, Corning 2, Ithaca 4, Binghamton 5, Cortland 6.

HARRY JACKSON: Alton, Ill., Dec. 21-26.

HENRY E. DIXEY: Boston, Mass., Dec. 21-Jan. 2.

HENRY CHANFRAU: Michigan City, Ind., Dec. 22, Bedford 23, Lafayette 25, Lebanon 26, Kokomo 28, Peru 29, Huntington 30, Fort Wayne 31, Lima, O., Jan. 1, Urbana 2, Columbus 3-6, Findlay 7, Bryan 8, Adrian, Mich., 9.

IRISH LUCK: Belleville, Ont., Dec. 22, Gananoque 24, Kingston 27, Cornwall 28.

IDA VAN CORTLAND: Toledo, O., Dec. 25, Tecumseh, Mich., 26, Sandusky, O., 28-Jan. 2, Defiance 4-6.

IRISHMAN'S LOVE: Findlay, O., Dec. 22, Hot Springs, Ark., 24.

JOSEPH HAWORTH: Houston, Tex., Dec. 21, 22, Galveston 23, Austin 24, San Antonio 25-27, Dallas 28, Fort Worth 29.

JOSHUA SIMPKINS: Elyria, O., Dec. 22, Norwalk 23, Bellevue 24, Fostoria 25, Findlay 26, No. Baltimore 26, Defiance 27, Napoleon 30.

JAMES A. REILLY: Fairmount, O., Dec. 22, Sandusky 23, Lima 25, St. Marys 26, Bucyrus 28, Galion 29, Leetonia 30, Salem 31, Beaver Falls, Pa., Jan. 1, Sharon 2.

J. H. WALLICK: Washington, D. C., Dec. 21-26, Baltimore, Md., 28-Jan. 2, Brooklyn, N. Y., 4-9.

J. S. MURPHY: Montreal, P. Q., Dec. 21-27.

JOHN R. COMPTON: Milwaukee, Wis., Dec. 21-27.

JOHN PALMER: Minneapolis, Minn., Dec 20-26.

JOSEPH MURPHY: Scranton, Pa., Dec. 22, Wilkesbarre 23, Pittston 24, Norristown 25, Chester 26.

JOSIE MILLS: Hamilton, Ont., Dec. 21-26, St. Catharines 27-Jan. 2.

JOHN DILLON: Frankfort, Ind., Dec. 22.

JANE: Washington, D. C., Dec. 21-26.

JULIA MARLOWE: Louisville, Ky., Dec. 21-23, Indianapolis, Ind., 24-26, Dayton, O., 27-Jan. 2, Detroit, Mich., 4-9.

JUSTIN ADAMS: Sanford, Me., Dec. 21-23, Lynn, Mass., 25, 26, Chelsea 29-Jan. 2.

J. K. EMMET: Glens Falls, N. Y., Dec. 22, Yonkers 23.

JIM THE WESTERNER: Topeka, Kans., Dec. 22, St. Joseph, Mo., 23, 24, Leavenworth, Kans., 25, Atchison 26, Beatrice, Neb., 27, Nebraska City 28, Plattsmouth 29, Fremont 30, Lincoln Jan. 1, 2, Grand Island 3, Omaha 7-9.

JAMES O'NEILL: Charleston, S. C., Dec. 22, Savannah, Ga., 23, 24, Jacksonville, Fla., 25, 26, Macon, Ga., 28, Americus 29, Eufaula, Ala., 30, Columbus, Ga., 31, Anniston, Ala., Jan. 1, Birmingham 2, Memphis, Tenn., 4-9.

JOSHUA SPRAGUE: Charlottesville, Va., Dec. 22, Lexington 23, Staunton 24, Roanoke 26.

JOSEPH JEFFERSON: Pittsburgh, Pa., Dec. 21-24, Baltimore, Md., 25-26, Cincinnati, O., 27-31, Paris, Ky., 31, Terre Haute, Ind., Jan. 1, Indianapolis 2, Chicago, Ill., 4-9.

JUNIOR PARTNER: New York city Dec. 8 indefinite.

JARBEAU COMEDY: Taylor, Tex., Dec. 22, Houston 23, 24, Galveston 25, 26, Brenham 28, Austin 29, Waco 30, Fort Worth 31, Dallas Jan. 1, 2.

KATE CASTLETON: Cleveland, O., Dec. 21-26, Lexington, Ky., 28, Knoxville, Tenn., 29, Birmingham, Ala., 30, 31, Mobile Jan. 1, 2, New Orleans, La., 4-9.

KIDNAPPED: Utica, N. Y., Dec. 22, Canastota 23, Syracuse 24, 25, Gloversville 26, Cohoes 29, Troy 30, 31, Pittsfield, Mass., Jan. 1, Danbury, Conn., 2.

KATIE EMMETT: Springfield, O., Dec. 22, Marion 24, Lima 24, Fort Wayne, Ind., 25, Fostoria, O., 26, Toledo 27-Jan. 2, Chicago, Ill., 4-9.

KATE PURSSELL: Philadelphia, Pa., Dec. 21-26.

KATE CLANTON: St. Louis, Mo., Dec 21-26.

KIRK ARMSTRONG: Greenville, O., Dec. 22, Piqua 23, Upper Sandusky 24, Findlay 25.

KAVANAH: Louisville, Ky., Dec. 21-26, Chicago, Ill., 28-Jan. 16.

KITTIE RHOADES: Philipsburg, Pa., Dec. 21-26, Bellefonte 28-Jan. 2.

KATIE PUTNAM: Butte City, Mont., Dec. 21-26, Helena 28-Jan. 2, Great Falls 3-5.

KNOTTY AFFAIR: Pittsburg, Pa., Dec. 21-26, Troy, N. Y., 31-Jan. 2, Boston, Mass., 4-9.

LEWIS MORRISON: Montreal, P. Q., Dec. 21-27, Burlington, Vt., 28, Barre 29, Manchester, N. H., 30, Nashua 31, Lowell, Mass., Jan. 1, 2, Portsmouth, N. H., 4, Amesbury, Mass., 5, Marlboro 6, Willimantic, Conn., 7, Hartford 8, 9.

LITTLE GOLDIE: Worcester, Mass., Dec. 21-26, Providence, R. I., 28-Jan. 2, Brooklyn, N. Y., 4-9.

LAST WORD: Louisville, Ky., Dec. 24-26, Memphis, Tenn., 28-30, Nashville 31-Jan. 2.

LITTLE LORD MELROY: Caldwell, O., Dec. 22, McConnelsville 23, Corning 24, New Straitsville 25, Nelsonville 27.

LUDER FRANZ: Milwaukee, Wis., Dec. 21-27.

LITTLE TRIXIE Robbins): Belle Vernon, Pa., Dec. 22, 23, Dawson 24, Connellsville 25, 26.

LYCEUM THEATRE (Frohman's): New York city Nov. 10—indefinite.

LIMITED MAIL: Boston, Mass., Dec. 21-27, Brockton 28, Taunton 29, New Bedford 30, Fall River 31-Jan. 1, Providence, R. I., 4-9.

LOUISE HAMILTON: Le Roy, N. Y., Dec. 21-23, Albion 24-26, Niagara Falls 28-30.

LOST IN NEW YORK: Brooklyn, N. Y., Dec. 21-26, Allentown, Pa., 28, 29, Wilkesbarre 30-31, Scranton Jan. 1, 2, Hazleton 3, 4, Shamokin 5, Reading 6, 7, York 8.

LITTLE LORD FAUNTLEROY: Defiance, O., Dec. 22, Findlay 23, Tiffin 24, Akron 25, New Philadelphia 26, Pittsburg, Pa., 30 Jan. 1, Philadelphia 4-9.

LILLIE'S LEWIS: Cedar Rapids, Ia., Dec. 22, Dubuque 23, Anamosa 24, Davenport 25, Burlington 26.

LAMARIE COMBINATION: Toronto, O., Dec. 21-23, Fairmount, W. Va., 24-26, Clarksburg 28-30, Grafton 31-Jan. 2, Buckhannon 4-6.

LATER ON: Jersey City, N. J., Dec. 28-Jan. 2, Brooklyn, E. D., 4-9.

LIZZIE EVANS: Cumberland, Md., Dec. 22, McKeesport, Pa., 23, Washington 24, Wheeling, W. Va., 25, 26, Cincinnati, O., 27-Jan. 2.

MIDNIGHT ALARM (Pearson's, A): Joliet, Ill., Dec. 22, Ottawa 23, La Salle 24, Peoria 25, 26, St. Paul 27-Jan. 4.

MIDNIGHT ALARM (Pearson's, B): Waterbury, Conn., Dec. 22, Bridgeport 23, Hartford 24, Holyoke 25, Springfield 26, 27, Troy Jan. 1, 2.

MAUDE OSWALD: Newton Falls, O., Dec. 22, Kent 23, Niles 24.

MUGGS' LANDING: Augusta, Me., Dec. 22, Gardiner 23, Togus 24, Lewiston 25, Dover, N. H., 26.

MCCARTHY'S MISHAPS: Chicago, Ill., Dec. 21-26.

MASTER AND MAN: New York city Dec. 21-Jan. 2.

MEN AND WOMEN: Detroit, Mich., Dec. 21-26.

MADAME MODJESKA: Buffalo, N. Y., Dec. 24, 25, Rochester 27, 28, Auburn 29, Syracuse Jan. 1, 2, Philadelphia, Pa., 4-9.

MR. WILKINSON'S WIDOWS: Youngstown, O., Dec. 22, Oil City, Pa., 24, Franklin 25, Bradford 26, Warren 27, Jamestown, N. Y., 28, Bornellsville 29, Detroit, Mich., 30-Jan. 2, Baltimore, Md., 4-9.

MR. POTTER OF TEXAS: Seattle, Wash., Dec. 22, 23, Tacoma 24-26, Portland, Ore., 27-Jan. 2, Salt Lake City, Utah, 4-6, Ogden 7, Provo 8, Aspen, Col., 9.

MONEY MAD: Minneapolis, Minn., Dec. 20-27.

MEININGER STOCK: Brooklyn, N. Y., Dec. 21-26.

MR. WILKINSON'S WIDOWS: Philadelphia, Pa., Dec. 21-26.

MCKEE RANKIN: Portland, Ore., Dec. 20-27, The Dalles 29, Pendleton 30, Walla Walla, Wash., 31-41.

MARIE HUBERT FROHMAN: Shenandoah, Pa., Dec. 22, Sunbury 23, Bellefonte 24, Williamsport 25, Lock Haven 26, Clearfield 28, Philipsburg 29, Altoona Jan. 2, Jersey City, N. J., 4-9.

MATTIE VICKERS: Chicago, Ill., Dec. 21-26.

MR. AND MRS. KENDAL: Chicago, Ill., Dec. 24-26, Milwaukee, Wis., 28-Jan. 2 St. Louis, Mo., 4-9.

MORA WILLIAMS: Birmingham, Conn., Dec. 21-26, Waterbury 27-Jan. 2, New Britain 4-9.

MELVILLE SISTERS: Sharon, Pa., Dec. 21-26, Meadville 29-Jan. 2, Mansfield, O., 4-9.

MAGIE WAINWRIGHT: St. Louis, Mo., Dec. 21-26.

MINNA GALE: Baltimore, Md., Dec. 21-26, Mansfield, O., 28, Lima 29, Dayton 30, Zanesville 31, Columbus Jan. 1, 2, Louisville, Ky., 4-9.

MAGGIE MITCHELL: Pittsburg, Pa., Dec. 21-26, St. Louis, Mo., 27-Jan. 2, Nashville, Tenn., 4-6, Memphis 7-9.

MY JACK (Walter Sanford's): Buffalo, N. Y., Dec. 21-27, Toronto, Ont., 28-Jan. 2, Hamilton 4-6, London 7-9.

MILE A MINUTE: St. Louis, Mo., Dec. 21-26, Cincinnati, O., 28 Jan. 2.

MCGINTY'S TROUBLES: Poplar, Mo., Dec. 22, Carthage 23, Webb City 24, Joplin 25, Fort Scott, Kans., 27.

MAE LYON: Bucyrus, O., Dec. 21-27, Findlay 28-Jan. 2.

MR. AND MRS. DREW: New York City, Dec. 21-Jan. 2.

MME. JANAUSCHEK: Richmond, Va., Dec. 22, Norfolk 23, Suffolk 25, Petersburg 26, Roanoke 27, Danville 29, Reidsville, N. C., 30, Charlotte 31, Greenville, S. C., Jan. 1, Asheville, N. C., 2, Knoxville, Tenn., 4, Chattanooga 5, Decatur, Ala., 7, Anniston 8, Talladega 9.

MISS HELVETT: New York city Nov. 3—indefinite.

MAY BRETONNE: Fort Dodge, Ia., Dec. 21-26, Perry 28 Jan. 2.

MARGARET MATHER: Birmingham, Ala., Dec. 22, 23, Meridian, Miss., 24, Mobile, Ala., 25, 26, New Orleans, La., 27-Jan. 2, Galveston, Tex., 4, Houston 5, Waco 6, Fort Worth 7, Dallas 8.

MCKENNA'S FLIRTATION: Haverhill, Mass., Dec. 25, 26, Pawtucket, R. I., 28, Norwich, Conn., 29, New London 30, Meriden 31, Paterson, N. J., Jan. 1, 2.

MILTON NOBLES: Rome, Ga., Dec 22, Atlanta 23, 24, Louisville, Ky., 28 Jan. 2, Lebanon, O., 4, Dayton 5.

NOBLE DRAMATIC: Creston, Ia., Dec. 27-29.

NEFF COMEDY: San Angelo, Tex., Dec. 21-23, Goldthwaite 24, Lampasas 25-27, Belton 28-30.

NIOBE: Buffalo, N. Y., 21-23, Rochester 24-26, Washington, D. C., 28 Jan 2.

NELLIE MCHENRY: New York city Dec. 21-26, Syracuse, N. Y., 29.

NATURAL GAS: Cincinnati, O., Dec. 21-26, Columbus 28-Jan. 2, Altoona, Pa., 4, Harrisburg 5, Williamsport 6, Scranton 7, Wilkes Barre 8, Trenton, N. J., 9.

NAT C. GOODWIN: Pittsburg, Pa., Dec 21-26, Cincinnati, O., 27-Jan. 2.

NOSS JOLLITIES: Watsonville, Cal., Dec. 22, Hollister 23, Livermore 24, Stockton 25, 26, Modesto 28, Merced 29, Visalia 30, Selma 31, Fulare Jan. 1, Bakersfield 2, Los Angeles 4-6, Pasadena 7, Redlands 8, 9.

NEW YORK STOCK: Sutton, W. Va., Dec. 22-24, Buckhannon 25-Jan. 1.

ODE OF THE BRAVEST: Philadelphia, Pa., Dec. 21-26.

OLE OLSON (Western): Kalamazoo, Mich., Dec. 25, 26, So. Bend, Ind., 27, La Porte 28, Michigan City 30, Valparaiso 31, Racine, Wis., Jan. 1, Kenosha 2.

ONE OF THE FINEST: Boston, Mass., Dec. 21-26.

OUR IRISH VISITORS: Galesburg, Ill., Dec 22, St. Louis, Mo., 27 Jan. 2, Milwaukee, Wis., 4-9.

OLD JED PROUTY: Columbus, O., Dec. 21-26, Chicago, Ill., 27 Jan. 2.

OLIVER DE BYRON: Scranton, Pa., Dec. 22, Binghamton, N. Y., 23, Indianapolis, Ind., 28-Jan. 2, St. Louis, Mo., 4-9.

OLE OLSON: Waterbury, Conn., Dec. 22, New Haven 23-27.

O'DOWD'S NEIGHBORS: Providence, R. I., Dec. 22-27.

OLD HOMESTEAD: St. Louis, Mo., Dec. 21-26, Louisville, Ky., 27 Jan. 2, Cincinnati, O., 4-9.

ONLY A FARMER'S DAUGHTER (Connors): Jackson, Tenn., Dec. 22, Humboldt 23, Forrest City, Ark., 24, Helena 25, Pine Bluff 26, Little Rock 27, Hot Springs 28, Texarkana 29, Marshall, Tex., 30.

PATTI ROSA: San Antonio, Tex., Dec. 22, Austin 23, Waco 24, Dallas 25, 26, Greenville 26, Tyler 29, Corsicana 30, Hillsboro 31, Fort Wayne Jan. 1, Denison 2, Gainesville 4, Sherman 5, Bonham 6, Paris 7, Fort Smith, Ark., 8, 9.

PEOPLE'S THEATRE (Henry's): Danbury, Conn., Dec. 21-26.

PAY TRAIN: Wilmington, N. C., Dec. 22, Raleigh 23, Richmond, Va., 24, Norfolk 25, 26, Philadelphia, Pa., 28-Jan. 2, Brooklyn, N. Y., 4-9.

PEOPLE'S THEATRE (Hill's): Flemington, N. J., Dec. 21-26, Long Branch 28-Jan. 2.

PARAGON THEATRE: Trenton, Mo., Dec. 21-26.

PETE BAKER: Pittsburg, Pa., Dec. 21-26, Cincinnati, O., 27-Jan. 2.

PITOU STOCK: Boston, Mass., Dec. 14 Jan. 2, Washington, D. C., 4-9.

PAUL KAUVAR: Chicago, Ill., Dec. 21-27, Elgin 28, Rockford 29, Dubuque, Ia., Clinton 31, Davenport Jan. 1, 2, Kansas City, Mo., 4-9.

PULSE OF NEW YORK: Marshalltown, Ia., Dec. 22, Des Moines 23-26.

PAYTON COMEDY: Arkansas City, Kans., Dec. 22-27.

PAIR OF JACKS: Warren, O., Dec. 22, Ravenna 23, Rochester, Pa., 24, Canton 25, Sandusky 26, Detroit, Mich., Jan. 2, Toledo, O., 4-9.

PAT ROONEY: Alliance, O., Dec. 24, Ashtabula 24, New Castle, Pa., 25, Meadville 26, Oil City 27, Warren 28, Titusville 29, Corry 30, Erie, Pa., Jan. 1, Mansfield, O., 2, Akron 4, Norwalk 5, Lima 6, Urbana 7, Springfield 8, Middletown 9.

PRIVATE SECRETARY: Sioux City, Ia., Dec. 22, 23, Des Moines 24, 25, Marshalltown 26, Cedar Rapids 28, Dubuque 29, Rock Island, Ill., 30, Burlington, Ia., 31.

PRINCE AND PAUPER: Lafayette, Ind., Dec. 22, Fort Wayne 23, Decatur, Ill., 24, Springfield 25, Peoria 26, Bloomington 28, Quincy 29, Hannibal, Mo., 30, Keokuk, Ia., 31, Centerville, Ia., Jan. 1.

ROBERT MANTELL: Newark, N. J., Dec. 22-26.

RICHARDS COMEDY: Jonesboro, Ark., Dec. 22-27.

R. D. MACLEAN-MARIE PRESCOTT: New York city Dec. 21-Jan. 16.

RAY L. ROYCE: New Orleans, La., Dec. 22-27, Jackson, Miss., 28, Meridian 29, Mobile, Ala., 30, Pensacola, Fla., 31.

ROSE COGHLAN: Atlanta, Ga., Dec. 22, Knoxville, Tenn., 23, Nashville 24-26, Cincinnati, O., 28-Jan. 2, Cleveland 4-9, Buffalo, N. Y., 7-9.

ROLAND REED: Chicago, Ill., Dec. 21-26.

RUSSIA YOKES: Boston, Mass., Dec. 14-Jan. 2, Providence, R. I., 4-9.

RENTZ-SON'S PATHFINDERS: Mountain, Ia., Dec. 22, 23.

RHEA: New Orleans, La., Dec. 21-26, Birmingham, Ala., 28, 29.

RUNAWAY WIFE: Cincinnati, O., Dec. 21-26.

RICHARD MANSFIELD: New York city Dec. 21-26.

ROBERT MCKINLEY: Provo, Utah, Dec. 22, 23, Springville, Col., 24, 26.

SPOONER COMEDY: Topeka, Kans., Dec. 21-Jan. 2, Emporia 4-9.

SADIE SCANLAN: New York city Dec. 21-26.

SARAH BERNHARDT: Providence, R. I., Dec. 22, New Haven Conn., 23.

STUART ROBSON: Pittsburg, Pa., Dec. 21-26.

SHE COULDN'T MARRY THREE (Lillian Kennedy): Lock Haven, Pa., Dec. 26, Johnstown 26, Altoona 27, Monongahela City 28, Sharon 29, Rochester 30, McKeesport Jan. 1, Beaver Falls 2, Washington 4, Fort Wayne, O., 5, Wellsville 6, Cleveland 7-9.

SIMPLICITY TIP: Milwaukee, Wis., Dec. 21-26, Chicago, Ill., 27-Jan. 2, Cincinnati, O., 4-9.

SPOONER DRAMATIC: Dubuque, Ia., Dec. 22-27.

SHENANDOAH: Harrisburg, Pa., Dec. 22, Lancaster 23, Chester 24, Paterson, N. J., 25, 26, Plainfield 27, Elizabeth 28, New Brunswick 29, Trenton Jan. 1, 2, Petersburg, Va., 3, Lynchburg 5, Richmond 6, 7, Norfolk 8, 9.

SPIDER AND THE FLY: Chicago, Ill., Dec. 6-26.

SUPERBA (Hanlon's): Philadelphia, Pa., Dec. 21-Jan. 2, Baltimore, Md., 4-9.

SHENANDOAH: Chicago, Ill., Dec. 14-26, St. Louis, Mo., 27 Jan. 2, Chicago, Ill., 4-9.

STILL ALARM: Chicago, Ill., 2-Jan. 2.

SOL SMITH RUSSELL: Chicago

OVIDE MUSIN CONCERTS: Marquette, Mich., Dec. 22, Winnipeg, Man., 23-26, Fargo, No. Dak., 26, Aurora, Ia., 28, Dixon 29, Des Moines 30, Rockland, Ill., 31.
PERRY BROTHERS' CONCERT: Brookville, Pa., Dec. 22, Bellefonte 23, Uniontown 24, Bellevue 25, Greenville 26.
PAULINE HALL OPERA: Detroit, Mich., Dec. 24-26.
PEARL OF PEKIN: New York city Dec. 21-27.
REMENYI CONCERT: Cobourg, Ont., Dec. 22.
REEVES' OPERA BOUFFE: Columbus, Tex., Dec. 22, Tuscaloosa, Ala., 23, Selma 24, Montgomery 25, Columbus, Ga., 26.
SEA QUEEN: Hoboken, N. J., Dec. 21-26.
SINBAD: Cincinnati, O., Dec. 21-26.
SHACKFORD OPERA: Van Wert, O., Dec. 23, Huntington, Ind., 24, 25, Wabash 26, Peru 29, Marion 31, Muncie Jan. 1.
WILBUR OPERA: Wheeling, W. Va., Dec. 21-26.
WALTER EMERSON CONCERT: Wheeling, W. Va., Dec. 22, Parkersburg 23, Steubenville O., 24, Coshocton 25, Mt. Pleasant 26, Dayton 28, Erie, Pa., 29, 30.
WHITNEY-MOCKRIDGE CONCERT: Richmond, Va., Dec. 23, Springfield, Mass., 25, Hartford, Conn., 26, Holyoke, Mass., 28, Greenfield 29, Westfield 30, New Brighton 31, Worcester Jan. 1.

VARIETY AND BURLESQUE

BOSTON VAUDEVILLE: Troy, N. Y., Dec. 21-26.
BILLY LESTER BURLESQUE: Detroit, Mich., Dec. 21-26.
COLORED SPECIALTY: Bridgeport, Conn., Dec 22, 23.
CITY SPORTS BURLESQUE: Paterson, N. J., Dec. 21-26.
CREOLE BURLESQUE: Chicago, Ill., Dec. 21-Jan. 10.
CARMENCITA: Philadelphia, Pa., Dec. 21-26, Boston, Mass., 28-Jan. 2.
EMILY ZOLA BURLESQUE: Philadelphia, Pa., Dec. 21-26
FAY FOSTER BURLESQUE: Albany, N. Y., Dec. 21-26.
FRENCH FOLLY BURLESQUE: Baltimore, Md., Dec. 21-26
GUS HILL SPECIALTY: New York city Dec. 21-Jan. 4.
GEORGE DIXON: Brooklyn, E. D., Dec. 21-26.
HENRY BURLESQUE: Syracuse, N. Y., Dec. 22.
HYDE SPECIALTY: Boston, Mass., Dec. 28-Jan. 2.
HARRY WILLIAMS: Pittsburg, Pa., Dec. 21-26.
HARRY KERNELL: Tarrytown, N. Y., Dec. 22, Waterbury, Conn., 23, Poughkeepsie, N. Y., 25.
HEWLETTE METROPOLITANS: Tacoma, Wash., Dec. 21-Jan 2.
INTERNATIONAL COMIQUES: Washington, D. C., Dec. 21-26.
IRWIN BROS.: Newark, N. J., Dec. 21-26, Lowell, Mass., 28-Jan. 2.
LILLY CLAY GAIETY: Milwaukee, Wis., 21-26, Minneapolis, Minn., 28-Jan. 2, St. Paul 4-9.
LESTER AND WILLIAMS: Detroit, Mich., Dec. 21-26, Cleveland, O., 28 Jan. 2.
LONDON GAIETY GIRLS: Petersburg, Va., Dec. 24.
MASON AND LESLIE: Nashua, N. H., Dec. 22, Concord 23, Waltham, Mass., 24, Natick 25, Marlboro 26.
MAY HOWARD BURLESQUE: Louisville, Ky., Dec. 20-26, Chicago, Ill., 27-Jan. 1, Grand Rapids, Mich., 4-9.
MAY RUSSELL BURLESQUE: New York city Dec. 23-26.
NIGHT OWLS BURLESQUE: New York city Dec. 21-26.
NELSON GREAT WORLD: Grand Rapids, Mich., Dec. 21-26, Cleveland, O., 28 Jan. 2, Chicago, Ill., 4-9.
PARISIAN FOLLY: Harlem, N. Y., Dec. 21-26, Wilmington, Del., 28-30, Millerville, N. J., 31, Bridgeton Jan. 1, Chester, Pa., 2, Newark, N. J., 4-9.
PARIS GAIETY GIRLS: La Salle, Ill., Dec. 22, Ottawa 23, Three Rivers, Mich., 24, Kalamazoo 25, Muskegon 26.
ROSE HILL FOLLY: Providence, R. I., Dec. 21-26.
REILLY AND WOOD'S SPECIALTY: Cincinnati, O., Dec. 20-26.
RENTZ-SANTLEY BURLESQUE: Indianapolis, Ind., Dec. 22, Columbus 23, Johnstown, Pa., 24, York 25, Lancaster 26, Philadelphia 28-Jan. 2, Norfolk, Va., 4, Richmond 5, Lynchburg 6, Roanoke 7, Charlotteville 8.
SAM DEVERE: Trenton, N. J., Dec. 22, 23.
TONY PASTOR'S SPECIALTY: New York city Oct. 26—indefinite.
VAUDE BURLESQUE: Wilmington, Del., Dec. 24-26.
WEBER AND FIELD'S: Buffalo, N. Y., Dec. 21-26.
WILLIAMS AND ORR: St. Louis, Mo., Dec. 21-26

MINSTRELS.

AL. G. FIELD AND CO.: Texarkana, Tex., Dec. 22, Sherman 25.
ARLINGTON: Philadelphia, Pa., Dec. 21-26.
CARNCROSS: Philadelphia, Pa., Sept. 7—indefinite.
GEORGE THATCHER: New Haven, Conn., Dec. 25, 26.
GORTON: Butler, Pa., Dec. 22, Emlenton 23.
GEORGE WILSON: Trenton, N. J., Dec. 25.
GORMAN: Lawrence, Mass., Dec. 25.
GOODYEAR, ELITCH AND SCHILLING: Phoenix, Ariz., Dec. 22, Tucson 23, El Paso, Tex., 24, San Antonio 27, 28, Weiner 29, Columbus 30, Brenham 31, Galveston Jan. 1, Houston 2, Bryan 4, Waco 5, Cleburne 6.
HI HENRY: Fredericton, N. B., Dec. 22, Calais, Me., 23, Bangor 25.
LEW DOCKSTADER: East Saginaw, Mich., Dec. 22, Bay City 23, Grand Rapids 24, 25, Toledo, O., 26, Jackson, Mich., 28, Detroit 29, 30.
PRIMROSE AND WEST: Utica, N. Y., Dec. 25, Troy 26, Hudson 28, Pittsfield, Mass., 29, Albany, N. Y., 30, Northampton, Mass., 31, Holyoke Jan. 1, Springfield 2, Boston 4-9.
SWEENEY, ALVIDO AND GOETZ: Trenton, N. J., Dec. 21-23, Burlington 24, Frankfort, Pa., 25, Doylestown 26, Phoenixville 29, Pottstown 30, Reading 31.
VREELAND: Roanoke, Va., Dec. 22, Winston, N. C., 23, Danville, Va., 25.

MISCELLANEOUS.

BRISTOL (D. M.) EQUINES: Watertown, N. Y., Dec. 21-23, Oswego 24-26.
COOPER AND CARROLL'S CIRCUS: La Grange, La., 22, Columbus 24, 24.
DOYLE MIDGETS: St. Joseph, Mo., Dec. 21-26.
ELI PERKINS: Johnstown, Pa., Dec. 22, Beaver Falls 23, Freehold, N. J., 26.
HOWARTH HIBERNICA: Brazil, Ind., Dec. 26.
KELLAR: Philadelphia, Pa., Nov. 2—indefinite.
PROF. SHELBY: Pendleton, Ore., Dec. 22, La Grange 23, 24, Baker City 25, 26.
PROF. HERRMANN: Denver, Col., Dec. 20-26.
ROGER NOVELTY: Amsterdam, N. Y., Dec. 21-26.
SMITH-GORDON: Oneonta, N. Y., Dec. 22, 23.
STEWART: Lancaster, O., Dec. 22-26.

Manager D'Oyly Carte has made smooth all his English opera troubles and has resumed The Basoche at his theatre.

The title of a new play by Blum and Toche, to be produced shortly at the Paris Gymnase, is Le Monde ou l'on Flirte. This sounds like a parody on Pailleron's well-known play, Le Monde ou l'on S'Ennuie.

Ernest Meyer, son of the well-known director of the French Theatre in London, has just died in Paris.

A new version of Macbeth will be produced early in January at the Paris Odeon Theatre.

Gustave Larroumet will write the preface to this year's volume of that useful French publication, "Les Annoles du Theatre de la Musique."

George Alexander will produce a four-act modern drama by Comyns Carr at his London St. James' Theatre, when Lord Anerley ceases to draw at that house. To follow Carr's play will be a new comedy by Oscar Wilde.

A syndicate is being formed in London for the purpose of converting the new Olympic Theatre into a music hall. Mr. Arthur Cohen is the moving spirit.

Miss Decima and Cavalleria Rusticana are probably to go into partnership at the London Shaftesbury next season.

The London Trafalgar—Miss Melnotte's new theatre—will be opened early in April. A three-act opera, written by George Dance, will be the first attraction. Ivan Caryll will write the music.

Iolanthe will be revived shortly at the Savoy Theatre on The Nautch Girl being withdrawn.

J. M. Toole will produce J. M. Barrie's comedy, The Houseboat, in London, this week.

A London paper says that Nydia, Justin McCarthy's drama, in two scenes, representing Parisian artistic life in 1785, will probably be produced in America early next year.

PROFESSIONAL DOINGS.

EDITH CRASKE has been engaged as premiere danseuse at the Thalia Theatre for the holidays.

CORINNE and the Kimball Opera Comique company played to one of the biggest weeks of the season at the Bijou Theatre, Pittsburg, in Carmen Up to Data.

WALLIE EDWARDS, who has been playing the leading part in Master and Man, last week severed his connection with the organization, and signed a contract to play his old part in The Stowaway.

MARIE DANTES, formerly with The Merchant company, who has been ill with a diphtheretic sore throat, has recovered.

PATTI ROSA and her company opened a new opera house in Newport, R. I., on Dec. 10. The receipts were over $1,000, although the town has only a small population.

JOSEPH H. COYNE, who has been ill with pneumonia, has recovered, and has taken his place once more.

P. S. GILMORE and his band occupied the stage of the Broadway Theatre on Sunday evening, and entertained a large audience with a classical programme.

A NEW theatre is being built for Binghamton, N. Y. It will cost about $125,000. The house has been leased for a term of ten years to J. P. D. Clark and E. C. Delavan. The owner is Charles M. Stone, a prominent business man, and proprietor of the Binghamton *Republican*. The plans were drawn by the well-known architect, J. G. Perry, the present Capitol Commissioner.

TO-MORROW night the fiftieth performance of The Lost Paradise will be celebrated by souvenirs at Proctor's. The souvenir will be peculiarly appropriate. It was suggested by the idea of the young inventor and workman, Reuben Warner, burning the midnight oil after his hours at the factory. It will be a lamp shade, consisting of panels, on which are scenes of the play.

THE second concert of chamber music of the Brodsky String Quartette was given at Chamber Music Hall, on Sunday afternoon, to a large audience. Mr. Walter Damrosch took part.

FREDERICK PAULDING has been rehearsing his company in The Fool's Revenge and The Honeymoon. He was accused of changing his bill from The Struggle of Life on Saturday nights for the purpose of moving the heavy scenery into the next town, but Mr. Smith, Mr. Paulding's manager, denies this, and states that The Struggle of Life will be given as formerly with complete scenic appurtenances.

RICHARD MANSFIELD has issued orders to his manager to discontinue the use of window and wall lithographs, and to confine his advertising strictly to the papers.

JAMES F. GREEN, Lillie Dorham, and Lois Arnold have been added to the Oh, What a Night! company.

J. AL. SAWTELLE was married to Jessie Hortense Evans on Dec. 17, at St. Johnsbury.

WILLIAM A. MESTAYER and Theresa Vaughn will revive Our Grab-Bag, opening at Proctor's, New Haven. J. D. Levy will be manager, and A. M. Miller, Jr., business manager.

THE Jolly Surprise company will devote half the proceeds of the tickets sold for their performance in Kansas City to a Xmas fund for the poor of the city.

THE Robert A. Neff Comedy company will spend Christmas in Lampasas, Tex. They are touring the State to good business.

HATTIE RUSSELL, of The Senator company, lost $500 worth of diamonds and jewelery while in Albany, N. Y., on Saturday, Dec. 12. They were mislaid in her dressing-room in some manner and were stolen. Miss Russell was obliged to leave town without them. They were subsequently recovered in a hallway on State Street, where they had evidently been secreted or thrown away by the thief, and were forwarded to their owner. A member of The Patrol cast was also relieved of a hundred dollars during his stay there.

THE new Merchant's Opera House, at Corsicana, Tex., will be ready for opening on Jan. 15. It promises to be one of the most complete theatres in the South. It has all the modern improvements. Mr. Cox, of New Orleans, and his corps of scene painters are busy arranging the scenery.

A HANDSOME portrait of A. B. De Freece, in evening dress, is on the title page of the last number of the *National Guardsman*. Mr. De Freece is the director-general of the Actors' Fund Fair, to be held at the Madison Square Garden, in the Spring. He holds about a dozen responsible and honorary offices.

MANAGER DUFF'S judgment against Lillian Russell for $2,000 damages, for a broken contract, has been affirmed by the General Term of the Superior Court.

BRONSON HOWARD entertained a party of men, prominent in stage literature, at the Lotos Club at midnight of Dec. 11. Covers were laid for thirty-six.

JEAN VOORHEES, playing with the Only a Farmer's Daughter company, was the recipient of many social attentions, while on tour recently through Indiana.

DOBSON BROTHERS, the well-known banjoists, gave their first grand concert of the season in the Y. M. C. A. Hall on One Hundred and Twenty-fifth Street, last Monday evening, to a well filled house. Mr. Edward C. Dobson rendered the "Nadgy Waltz" in an artistic style, and then played the "Comique Patrol," which received applause. The programme also included the Columbia Students' Mandolin and Guitar Club, Judge William B. Green, recitationist, Miss Mabel Stephenson, the whistler, and an orchestra of one hundred banjos.

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THE USHER.

The bills in the neighborhood of the Grand Opera House, last week, announced "William Gillette's comedy, Mr. Wilkinson's Widows." The advertisements of Herrmann's Theatre announced "The Junior Partner, by Bisson (author of Mr. Wilkinson's Widows) and Carré."

As the indefatigable Charles Frohman manages both these attractions, what are we to think? On Eighth Avenue Gillette wrote Mr. Wilkinson's Widows. On Broadway the credit is given to Bisson.

Mr. Frohman's advertisement composer needs straightening out.

✣

Speaking of giving credit to foreign authors for the plays that are adapted and used in America, Ben Teal tells me that the new French comedy that he and Charles Abbott have bought, with a view to producing ere long, will be presented as Alexandre Bisson's work, translated and adapted by Harry and Edward Paulton.

Mr. Teal heartily joins with THE MIRROR in protesting against the evil custom of tacking on the names of native translators or adapters as authors of exotic plays. He says truly that he might as justly claim authorship in the many pieces that he has stage-managed and that he has generally managed and edited in minor particulars, as for the majority of adapters to place their names on plays which were written abroad.

As a matter of fact, authorship implies creation. The adapter is not a creator—he is a carpenter.

✣

In this connection, I am pleased to observe that Fred. Lyster's name now appears on the Star Theatre programme as the author of the lyrics in Miss Helyett. I believe that THE MIRROR was the only paper that pointed out the omission of Lyster's name during the early nights of the run of Boucheron's comedy.

✣

Theatrical business in this town—in fact, everywhere—has been more than usually queer during the blue fortnight preceding Christmas.

At every theatre—including the theatres that are blessed with the possession of successes—the receipts have suffered serious diminution.

In view of this condition of things—the inevitable pre-holiday condition, it may be said—there might be good reason for our leading metropolitan managers to adopt the suggestion seriously made by one of their number, the other day. It was that all but two of the uptown houses should close for two weeks before Christmas, and that the companies should occupy these theatres on succeeding nights.

Undoubtedly it would be a large saving of money during the period of Christmas shopping and preparation than to keep open and play to considerably less than expenses.

✣

I referred, last week, to the wane of the Independent Theatre, in London, and of Antoine's Théâtre-Libre, in Paris. It has transpired since that the Free Theatre (Freie Buehne) of Berlin has ceased. Cause: lack of patronage.

✣

Mr. Sargent tells a MIRROR interviewer that the Independent Theatre, which he proposes to establish, will be "undertaken and supported by a group of literary men." It is to be very exclusive,"—"some people will not be able to attend the performances for love or money." Actors are not sufficiently educated, according to Mr. Sargent, so they and the critics will be shut out.

I am not quarreling with Mr. Sargent on the subject of the desirability of an Independent Theatre in New York, but I should like to ask him whether he does not meditate a theatre that will be too darned Independent for any use.

If the object of the scheme is a theatre for art's sake that is to be of lasting benefit to the American drama, where and on whom is its influence to be exerted?

The group of literary men are steeped in "culchaw"—they don't need elevating. If the public and the profession and the critics are to be shut out, what field is left for Mr. Sargent's missionary work.

It seems selfish in Mr. Sargent to cabin, crib, and confine his educational efforts to that group of literary men, who could well afford to sacrifice the golden opportunity, since they would find ample consolation in the thought that men of common clay—actors, critics, and people of the every-day sort—were being tought a thing or two.

It looks too much like a lot of schoolmasters teaching one another, or preachers trying to save one another's souls, or literary men reading one another's essays and novels.

Messrs. Howells, Matthews, and Hutton require no dramatic teaching. They are away ahead of the ancient and modern drama as it is. It is Tom, Dick and Harry, and the actors whose minds run in a certain groove" that Mr. Sargent ought to reach out for and rescue from the abyss of ignorance at whose brink he compassionately stands.

Let us hope that he will listen to this plea. Let us hope, too, that if he is really in earnest he will make his Independent Theatre independent of literary snobbishness.

✣

A colored man is suing the manager of the Kingston Opera House for $5,000 damages, because he was refused admittance to the orchestra to which the tickets he bought entitled him.

From the legal point of view, that colored man has a good case. Under the law he was entitled to the seats that his tickets called for. At the same time, is there a manager in this city who would not have pursued the same course as the Kingston manager? If a negro procured a box for the Metropolitan, or Daly's, or any other fashionable theatre, would he be permitted to occupy it?

It is strange that in the North, where civil rights' legislation originated, there is a wide degree of difference between theory and practice with respect to the color line. The manager at Kingston probably refused the colored man admittance to the orchestra, because he feared to offend his white patrons—not from any personal prejudice or indisposition to give the negro his rights.

In the South, where the negro enjoys a closer approximation to equality in treatment by his white brother than he does with us, there is a gallery set apart for the use of colored people.

The rights of the negro, guaranteed to him by the Federal constitution, are the same there as here. Singularly enough however, he does not exercise them in the South with reference to the theatre.

✣

The *Morning Advertiser* indulges in a brutal attack on William Winter, using as a basis the following epitaph which the critic—a lifelong friend of the dead comedian—composed for his monument, at the request of Mrs. Florence.

His copious and varied dramatic powers, together with the abundant graces of his person, combined with ample professional equipment and a temperament of peculiar sensibility and charm, made him one of the best and most successful actors of his time, alike in comedy and in serious drama. He ranged easily from Handy Andy to Bob Brierly, and from Captain Cuttle to Chevenixe. In authorship, alike of plays, stories, music, and song, he was inventive, versatile, facile, and graceful. In art, admirable; in life, gentle; he was widely known, and he was known only to be loved.

I fail to see in these lines "the utter absence of anything approaching art; the lack of refined taste, and even the want of every-day common sense" which the *Advertiser* claims to find in them. On the contrary, they form a simple, truthful and appreciative tribute to the memory of the departed actor.

Art, taste, and common sense are far less conspicuous in the *Advertiser's* vulgar criticism than they are in what it elegantly terms "Winter's slobbering of praise."

✣

Young Mrs. Blaine is still suffering the consequences of having married a cad, whose only good possession is his father's name. She is passing through the final ordeal, however, and it is to be hoped that she will soon be able to relegate to unpleasant memory the man and the family that have been the authors of all her troubles.

✣

The thirty-six dramatists—thirty-three of whom were Americans (although the *Herald* included Messrs. Roach, Potter, and Kellerd in its list of native-born guests)—who enjoyed Bronson Howard's hospitality at a Lotos Club supper one night last week, have organized themselves into a monthly dining club, on the plan of the Twilight Club, of this city, and the Clover Club, of Philadelphia.

It is said that at the Howard supper many subjects of interest to the American drama were discussed.

Mr. De Mille and Mr. Belasco were present. Was their position on the question of adaptations argued *pro* and *con*, I wonder?

If it was, it would be interesting to have a report of the debate.

✣

The sales of the CHRISTMAS MIRROR have outrun expectation. Dealers in all parts of town disposed quickly of their first orders, and applied to the news companies for second and third supplies. By Saturday afternoon there was scarcely a dealer on Broadway that had a copy left, and in spite of the largely increased edition provided for the American News Company, there is not a shadow of doubt that it will be exhausted entirely this week.

✣

A professional asks: "Has the Actors' Fund any authority for holding a public Fair? I understand that its sources of income were limited to members' dues, donations, benefits, and investments. Please inform me on this point."

The Actors' Fund has a legal right to raise money by means of public fairs. That method is among the several specifically mentioned in the Fund's charter, an act of incorporation.

✣

Christmas following on Friday this year brings four performances into two days.

In spite of the hard work the profession will find heart and time to celebrate the festival in the usual merry manner. From ocean to ocean in every city, town, and hamlet where actors tarry to make the day happier for the rest of the world, there will be present-giving and joviality and a realizing sense of what the day means.

To all its readers, to all its friends, and—yes, to all its foes (if foes there be), THE MIRROR and the MIRROR staff send hearty greeting coupled with every imaginable good wish for prosperity in the new year that is so close at hand.

It is reported that business with the Carleton Opera company has not been good of late. Salaries have been reduced.

HENRY MILLER'S EXPERIMENT.

"My tour in Rosedale next Summer," said Henry Miller to a MIRROR reporter, "will be experimental. That is, it will give me an opportunity to test the vitality of the play.

"I disclaim any intention to star—there are, in my opinion, already too many actors figuring as stars. I shall simply speculate as a manager, with a good all-round company, in a play in which I shall have the principal part.

"My tour will begin in June, in San Francisco, and will last ten weeks, extending as far East as Denver. It has been all arranged. Blanche Walsh will be my leading lady, and several other people at present in Marie Wainwright's company will be with me."

Speaking of his acting of the part of the Earl of Leicester, in Amy Robsart, Mr. Miller said: "It was a departure for me. I find that the methods I employed at first were not suitable to the style of play. Now, however, I have found out my errors, and while a part of the New York press was rather severe with me, I have reason to feel, from the tone of the out-of-town press, that I have improved.

"At first I was too suppressed. Suppressed acting came in with Charles Thorne. He had a wonderful vocal culture in strong, bustling melodramas. Consequently, when he came to what is termed the suppressed school of acting, he had something to suppress which gave an effect that young leading men, who have not Thorne's latent power, cannot obtain.

"It was with the memory of Charles Thorne in mind that I was glad to leave the society drama for a romantic historical drama; it was to get a firmer hold, a variety, a grasp."

Rosedale has not been rewritten for Mr. Miller, but it has been changed from five to four acts.

Mr. Miller, as has been announced by THE MIRROR, has bought the American rights to Clyde Fitch's Frederic Lemaitre. He has never seen the one-act comedy acted, but he liked the MS. so much that he bought it on speculation. He has not yet decided to act it next Summer, but he has had costumes made for it from designs that he ran across in Paris. If he does present the play he will make a double bill of it with Katherine and Petruchio.

Fred Meeks, at present business manager for Marie Wainwright, will be the manager of Mr. Miller's tour.

MME. TAVARY'S RESIGNATION.

Madame Tavary, who sang with great success in Sir Augustus Harris' company at Covent Garden, London, came to this country this season under contract to appear with the Minnie Hauk Opera company. As Santuzza in Cavalleria Rusticana, and in other roles, she made a decided hit with Boston and Chicago opera goers.

There were thorns among her laurels, however. She tells THE MIRROR that her artistic work drew forth expressions of approval from the press, and these expressions aroused the demon of professional jealousy in Madame Hauk's breast. Whereupon Madame Hauk's husband, Her Wartegg, pulled the wires at the front of the house in such a manner as deprive Madame Tavary of a portion of her well won honors.

Madame Tavary supposed, when she left London, that the Hauk company would appear only in the principal cities and at the leading opera houses. She found that, with the exception of a few weeks, the company was booked in comparatively small places. Furthermore, she adds, the future looked too much like singing for your supper to be hopeful.

In these circumstances Madame Tavary resigned from the company, and came to this city. She has sung in two of the Seidl concerts, and there is a strong probability that she will effect a special appearance with the Abbey-Gran company at the Metropolitan during the season.

Madame Tavary is a woman of commanding presence, with blonde hair and bright blue eyes. Her husband furnishes a strong contrast. He is an Egyptian—the nephew of an eminent pasha of Cairo—whose features and characteristics are typical of ancient and patrician Egyptian ancestry.

They are stopping at that favorite tarrying place of foreign artists, the Hotel Morello, on West Twenty-ninth Street.

THE ASSAULT ON FRANK WILLS.

A cowardly, brutal, and murderous assault was made on Frank M. Wills, proprietor of the Two Old Cronies company, by Walter Turner, manager of the company, at the stage entrance, just before the performance began at Havlin's Theatre, St. Louis, writes W. C. Howland, THE MIRROR's correspondent.

Turner rushed up behind Wills, struck him with a slungshot, and beat him on the face with brass knuckles.

According to the statements of all the members of the company, and of Mr. Wills, Turner for several weeks, had been drinking heavily, had neglected business, had ill-treated the company, and had been accused by Mr. Wills of misappropriating the receipts of the company for personal expenses.

A physician was summoned. He found that a cut six inches long had been made in Wills' head by the slung shot. The wound was sewed up, and the actor pluckily struggled through his part.

Turner made his escape, but was arrested the following day. He will be tried for assault. It is said that had not Josie Dentain, of the Two Old Cronies company, bravely caught and held Turner, until assistance came, Wills might have been murdered.

There had been bad blood between Turner and Wills since the season opened four months ago. Turner's only defence is that business was bad through no fault of his own, and that Wills blustered at and threatened him. Wills will be his own manager no more.

GOSSIP OF THE TOWN.

RICE'S receipts were attached at the Opera House, Pine Bluff, Ark., on a claim of ex-manager Hilsheim, for $170, for breaking contracts with him. The parties interested compromised for $60.

THE ESKIMO, to be brought out some weeks hence, under the management of Litt and Davis, is a purely American and strictly nautical—not "naughtycal"—play, and runs to brass buttons, gold braid, ships' decks, great guns, love and scenic effects.

THE ELKS of Youngstown, O., have secured Marie Hubert Frohman for their annual benefit on Feb. 15.

IRENE KENT will take to the road again about Jan. 1. She says that she will play only week stands. Mr. Marks, of Herrmann's Theatre, is making her route.

FRANK A. CONNOR is at liberty, and would be glad to receive offers for the remainder of this and for next season. He plays juvenile and light comedy.

CHARLEY HEWITT and Beulah Reagin, of Frank Hewitt's Minstrels, were married on Nov. 24, at Hewitt's Farm, Welsh, La.

MADAME JANAUSCHEK is ill at the Eutaw House, in Baltimore, and will not be able to resume her tour as soon as contemplated.

MANAGER WILLIAMS, of the Gracie Emmett company, writes that the receipts his star has taken throughout the country have been much larger than for any previous season. Miss Emmett will shortly be seen at a New York theatre, after which she will appear in Boston and other cities.

AT the Doll Fair held in Denver recently, in aid of the Free Kindergarten, Mrs. J. S. Kusel, wife of the Denver manager, was represented by a doll, dressed as Lucy Fairweather in The Streets of New York.

MARIE BATES, whose acting as Abigail Prue in The County Fair has received high praise, has been engaged for Jefferson's company for next season.

ON last Sunday evening, Cavalleria Rusticana was sung in concert form at the Lenox Lyceum by Signors Campanini, Galassi, and by Mme. Blauvelt, a new soprano singer from Brussels, where she has attained a reputation as an artist. During the evening she rendered an aria from Bizet's Pearl Fishers and as an encore gave "Bolero," which was loudly applauded.

MRS. BERLAN-GIBBS is acting the part of Margaret Knowlton, in place of Sydney Armstrong, at the Wednesday and Saturday matinees of The Lost Paradise at Proctor's. Mrs. Berlan-Gibbs is a comely woman, and her acting is marked by keen appreciation and delicate expression.

OWEN FERREE has joined A Turkish Bath company as business manager.

JOSEPH M. JACOBS, Chinese character comedian, joined the Hettie Bernard-Chase company on Dec. 16.

MAURICE HAGEMAN joined the Deshon Opera company in Lansing, Mich., as second comedian and stage manager.

"THE MIRROR is a dignified and conservative sheet, whose opinions are generally of much value and whose literary virtues are many. Harrison Grey Fiske contributes a well-written and interesting column called The Usher, and a humorous department under the head of The Hand Glass, is often very witty and original."—*Brooklyn Times*.

ON the evenings of January 26 and 27 the Students' Club will present at the Berkeley Lyceum the three-act comedy, The Snowball, by Sydney Grundy. The first evening's performance will be private; the second, for the benefit of the Twenty-second Regiment. The cast will be as follows: Felix Featherstone, Powhattan R. Robinson; Uncle John, Raphael Fowler; Harry Prendergast, Walter P. Robertson; Saunders, D. W. Wheeler; Mrs. Featherstone, Miss Adeline Rice; Ethel Grainger, Miss Dollie Davis; Penelope, Miss De MaCarty.

A GROUP of artists has organized an operatic company, which will be known as the New York Opera Association, Limited. Emma R. Steiner will be musical director. Carlotta Pinner will be prima donna. The company will perform Martha for clubs and societies in adjacent cities.

NAT HAINES will rejoin Vernona Jarbeau's company on Jan. 11.

WHEN Sarah Bernhardt is at the Tremont Theatre, Boston, for the week of Jan. 4-9, she may present a French version of Leah for the first time on any stage. If she does, it will be her first experience in a play of German origin.

THE work on the Bowdoin Theatre, Boston, is being pushed rapidly, and there seems no doubt but everything will be in readiness for the opening. The house when finished will reflect credit on the architect, Clarence H. Blackall. The entrance will be imposing with a handsomely carved archway, bordered with electric lights. A long vestibule, decorated in terra and gold will lead to the box-office, beyond which three doors will open into the lobby, which will be decorated to harmonize with the auditorium. The interior arrangements are perfect, and the house will undoubtedly be one of the handsomest in the country.

THE annual Christmas Festival for the children of the stage will be at Tammany Hall and at Tony Pastor's on Sunday night, Dec. 27. There will be, as usual, a varied entertainment. It will be followed by a supper, dancing, and a Christmas tree laden with gifts for the children. Toys, clothing, etc., will be welcome from any and every one.

A young woman of pleasing figure with a rich contralto voice, large, expressive eyes and a sweet face well lit with animation, made her appearance in this city last evening as a dramatic star, and, judging by her performance, she is clearly entitled to great distinction in the dramatic profession. She is young and will probably [illegible]

THE HANDGLASS.

The heart of the New York society girl fluttered last week when it was reported that Courtice Pounds was coming over to sing with the Lillian Russell company.

† † †

THE STAGE CHILD.

He prattles to the ladies weep
And clap him when he goes,
He has long, shining, golden curls
And always wears his Sunday clothes

† † †

PECUNIARY PERSUASION is a new theatrical disease that stingeth like a serpent and biteth like a boa-constrictor.

† † †

THE HERO.

He's very deep in trouble,
But he has no end of fun
Keeping the centre of the stage
Until the play is done.

† † †

JOSH DUNHAM, of La Cigale, has fallen heir to a $125,000 estate in Elmira. Ollie Archmere, of A TRIP to Chinatown, left suddenly last week to finish her education in Paris. The lot of the merry soubrette and chorus girl is subject to all sorts of pleasant derangements nowadays.

† † †

THE STAGE ADVENTURESS.

Her costumes always make a hit,
She's quite a handsome dame
And wicked, so the others say,
But she gets there just the same

† † †

THE TAR AND THE TARTAR had a ten thousand dollar week in Brooklyn when they played their last engagement, and the manager of the house is going to commemorate the event with a stained glass window. It takes comic opera to fetch 'em.

† † †

THE STAGE SERVANT.

His hair is red, his step is slow,
And his leading household cares
Are flirting with the chambermaid
And dusting off the chairs.

† † †

THE paragraphic syndicates are perpetrating an item at present which explains the various characteristics expressed by different actresses' feet. They refute the doctrine of a divinity that shapes our ends.

† † †

THE BURLESQUER.

Her costumes do not cost her much,
She dances and she sings,
And wears a winning smile and sash,
And spangled gauze and wings.

† † †

THEY say that John Drew is being "taken up" by New York's gilded aristocracy—and a Sunday newspaper says that "he is an exceedingly well-mannered man, who takes kindly to his social opportunities."

† † †

THE STAGE VILLAIN.

He wears the nicest kind of clothes
And fine moustache of jet,
He sports gay patent leather shoes,
And smokes a cigarette.

† † †

MAUDE HASLAM finds fault with Goethe for saying that no original thought has come to us since the days of Aristotle. She says that she has fifty in a day. There's a fortune waiting for Maude in some play with a good thinking part.

† † †

LATEST THEATRICAL NEWS.—"John L. Sullivan is drinking again."

† † †

NOW, will some charitably inclined and wealthy person start a subscription for a sealskin ulster for the Madison Square Diana?

† † †

'TWAS AT THE OPERA.

She wore a smile—a sunny smile—
As told in poet's lore,
And it was well, for as a waist
She didn't wear much more.

† † †

"HAS Weatherby given up his idea of adopting the stage as a profession?"

"Yes; he said the drama was degenerating and that the dry goods business was booming—so he's taken a position as ribbon clerk at Wayey's."

† † †

TOMMY (*who has begun to study history*).—"Papa, who were the Gauls?"

PAPA.—"They were an ancient race of press agents."

† † †

"WHAT does Kritic mean when he alludes to the Ibsenetic touch in Writem's play?"

"Why, a real baby is spanked in full view of the audience."

† † †

SALVINI'S dining hall at Bologna is forty feet square, and hung about with trophies of his American tour. Stories like this is what makes the rising young actor strive to make deep and lasting footprints on the sands of time.

† † †

"WHAT value do you place on Talkem's criticisms?"

"Oh, space rates.

† † †

AS early as 1811 Lord Byron entered a plea against the farce-comedy microbe as follows:

"Good plays are scarce,
So Moore writes farce:
The poet's fame grows brittle.
We knew before
That Little's Moore,
But now 'tis Moore that's little."

† † †

"I NEVER knew that Hasben was a rich man."

"Oh, he's got lots of rocks."

"He has?"

"Yes, he owns property in Harlem."

† † †

THERE is no problem that creases the brow of a happy parent so tightly as when he tries to determine whether a rubber doll with movable legs will be a more acceptable present for his two year old son than a white lamb that bleats when its ribs are pushed in.

† † †

MISS LIVERIDGE—"Mr. Sappeigh said my dancing was a perfect poem."

MISS ANTELOPE—"He was probably referring to the feet."

KING COLE.

UNDER THE TRUE LIGHT.

For something like twenty years DR. Augustin Daly maintained the exclusive rights to the railroad effect in Under the Gaslight. He had a copyright on the title and the play, and under that he managed to prevent other persons from using the same material.

A few weeks ago, however, the courts decided against DR. Daly, when he attempted to prohibit W. A. Brady from using this material in After Dark, Boucicault's drama. The reason for this reversal of previous decisions was that ex-Judge Dittenhoefer (who has established more precedents in respect to theatrical litigation than all the rest of the lawyers of the profession combined) discovered a technical error in DR. Daly's copyright, and thereby shattered that astute playwright's claims, releasing Mr. Brady from any responsibility, and making the railroad situation common property.

If DR. Daly invented—as he claimed—the railroad effect in Under the Gaslight, he would be entitled to sympathy when, because of a minor technical defect in his copyright proceedings, he was stripped of his rights thereto.

As a matter of fact, however, DR. Daly's claim was utterly unfounded. He had no more authority for claiming to have originated the railroad effect used in Under the Gaslight than Mr. Boucicault would have had for claiming that it was his individual product and that it belonged to After Dark.

If the truth regarding the origin of the effect had been known much needless expense for legal proceedings might have been saved. Judge Dittenhoefer's successful technical defence would have been unnecessary, and no little vexation and waste of time would have been obviated.

In Under the Gaslight a man is bound to a railroad track. A woman is locked in a house near by. The whistle of an approaching train is heard. The woman finds an axe, breaks open the door, and liberates the man on the track just in time to save him from the train that whizzes across the stage. That, in substance, is the great railroad effect which Dr. Daly claims to have invented.

Nearly forty-eight years ago—or somewhere near the time that DR. Daly was born—there flourished in London one Charles Selby, who wrote lurid plays that vastly edified the pit. Mr. Selby was addicted to the tumid style then high in favor among the patrons of the theatres where melodrama reigned supreme, but notwithstanding that pardonable weakness he possessed considerable ingenuity in devising thrilling situations and in inventing startling mechanical effects.

On the night of Jan. 11, 1844, there was produced at the Strand Theatre a two-act drama by Mr. Selby, bearing the title London by Night. Had he called it London by Gaslight or Under the Gaslight he would have had an equally appropriate title.

We shall not occupy unnecessary space by relating the plot of London by Night. The last scene of the last act is the portion of the play that possesses most interest now, in the light of recent events. We present this scene in all its quaint entirety.

SCENE III.—*The Brick Fields at Battersea. Lone House* L. *The river in the distance. Night, and moonlight. A railroad track runs at back from* L. *to* R.

Enter DOGNOSE.

DOG. 'Tis near the hour—she will soon be here. I must not contemplate the scene; it is one of horror and darkness, such as to freeze the current of my blood. For myself I might spare her; but Amy's soul denies pity. Hark! footsteps in the distance! They are those of a woman. Let me retire. My limbs, as if palsied, seem to refuse performance of their functions.

Enter LOUISA.

LOU. What could induce Frank to choose so lonely a place as this for the *rendezvous*? Doubtless he is compelled to do so to avoid the snares and treachery that surround him. Oh, why did he not confide in me? Had he acted honorably in the first instance, what misery might have been spared him. Ah! a stranger!

DOG. Start not, but answer. Are you the woman I am here to kill?

LOU. Kill? Mercy! Why do you utter such a terrible word?

DOG. What do you want in this deserted spot?

LOU. I am seeking some one, but it cannot be you. He desired me to be near the lone house, and this should be—

DOG. I ask, again, what you want, and why do approach yonder crazy tenement?

LOU. I expected to meet a stranger here.

DOG. Your token?

LOU. I was bid to pronounce a sentence.

DOG. Then speak the words.

LOU. "I saw Amy Willis die." (*Dognose raises his knife.*) Ah, wretched man! What would you do? You surely would not take the life of one who never injured you?

DOG. Never injured! Ha, ha, ha! But I came not to bandy words. My object is revenge—dire and fearful! You think I am acting under the impulses of insanity, but my reason is as lucid as your own.

LOU. Stay, miserable man, your murd'rous hand awhile! There is some terrible mistake—you cannot believe that a poor, lone girl can possibly be your enemy?

DOG. (*Regards her.*) Had it been any other than yourself you would have been a dead woman ere this. But there is mildness in your eyes—innocence in your speech. I hesitate—I tremble—I freeze beneath your glance. Repeat your words.

LOU. "I saw Amy Willis die!"

DOG. Is it, then, true?

LOU. Yes, for Amy Willis died in these arms—she was my mother. (*Dognose let's the knife fall and stands tranfixed.*) Oh, why do you gaze on me thus wildly? A shadow is thrown over my heart, and a blight over my young and ardent spirit! (*Dognose caresses her.*) Oh, why do you press me to your bosom, and grasp my hand so earnestly—you, who would but in the past moment have been my murderer!

DOG. My tongue cleaves to my mouth—I can hardly speak! Emotion—happiness—joy stifle me! Learn, girl, that your mother was my wife!

LOU. Great God! There you are.

DOG. Thy father! (*Louisa rushes into his arms.*)

LOU. My father—my father!

DOG. 'Tis the first time that thou hast ever addressed me by that endearing word, for thy infant lips had not learnt to lisp it when I was cruelly torn from my home. (*Embraces her.*) This happy hour repays the years of misery and suffering I have endured!

LOU. From this time, dear father, we will never part.

DOG. Never—never! I cannot afford to give up my newly found treasure! (*Embraces her again.*) We will often speak of thy mother, who rests in Heaven!

LOU. Yes, for she was kind and good. She often bade me cherish my father, and with her dying breath blessed him.

DOG. Poor Amy! She knew that I was innocent.

LOU. Yes, and for that reason a monster sought her life. He murdered her because he held proofs of his own guilt.

DOG. Proofs say you?

LOU. Yes, she by a fortuitous circumstance discovered the culprit and his real name.

DOG. What was it?

LOU. Bernard Jackson. After poor mother's death he made away with the evidence against him, and the stigma of the robbery of which you were unjustly accused, still attaches to your name.

DOG. The villain! But the day of retribution is at hand. I have now the means of vengeance, and will use them. Come, girl, you've seen a father's downfall, be now the witness of his exaltation. Conceal yourself in yonder habitation while I circumvent our deadly enemy.

(*Music. Louisa enters the Lone House,* L. *the interior of which is visible to the audience. Dognose locks the door, holds up the key, and then places it in his pocket.*)

Enter HAWKHURST *and* SHABNER.

HAWK. Well, Dognose, have you been successful?

DOG. (*Abstractedly.*) I will do it—so good an opportunity may never occur again.

HAWK. You do not answer me.

SHAB. He seems to be in one of his moody fits—he has been drinking, no doubt—let me question him. Mr Hawkhurst wishes to know whether you have been as good as your word with respect to the girl Louisa.

HAWK. Is your work complete?

DOG. No—for you yet live, villain.

(*Rushes upon Hawkhurst with the assistance of Shabner is enabled to wound Dognose, he falls senseless and is left on the iron track of the railway by the assassins.*)

HAWK. I think I've settled him. If not, the coming engine will complete the work. Now then, to secure the girl—she can't be far off.

(*Exit, followed by Shabner.*)

LOU. (*In the house.*) All seems quiet, and just now fancy pictured to my mind a struggle of contending men. I hope my father will soon return—I was very wrong to suffer him to depart alone. (*Goes to the iron grating which forms the door.*) From this spot I can witness his approach. Ah, what is that? My eyes surely cannot deceive—there is some object lying across the iron road before me—it can never be a human being in such a dangerous position. I must warn them. Ah, the gate is locked—how unfortunate! The train will be down in ten minutes—if the poor creature is not sleeping, my voice may be heard.

DOG. (*feebly.*) What's that?

LOU. Heavens! 'tis my father.

DOG. Listen to me, and restrain your grief, for I have only five minutes to live.

LOU. (*Shaking gate.*) Oh, and I cannot aid him!

DOG. Never mind, you can avenge me. Hawkhurst is a ——

LOU. (*In agony.*) Oh, I must get out. (*Shakes gate again.*)

DOG. Can't you force out a bar?—I am too weak to move.

LOU. Lock and bars alike defy me!

DOG. Is there nothing in there—no hammer no crowbar?

LOU. Nothing. (*She searches the apartment. Faint steam whistle in the distance.*) Great God!—the train! (*Paralyzed a moment—resumes her search—shrieks as she discovers an axe.*) Heaven has not deserted me—courage—(*strikes gate*)—courage! (*The steam whistle is heard again nearer and a rumble of train on the tracks.*) It must give. (*Noise of train increases. A last blow—gate flies open and Louisa rushes to Dognose, but as his head is removed from the track, the train passes with a roar and a whistle.*)

And there you are!

London by Night was printed more than forty years ago by John Dicks, of 313 Strand, in the collection of penny publications called "Dicks' Standard Plays." DR. Daly is a noted gatherer of quaint dramatic books, and evidently he gleans to good purpose. On his account, it is to be regretted that he is not the only collector of old printed plays.

It is singular, however, that until now, when THE MIRROR makes public the original railroad effect, invented in 1844, from which the railroad effect used twenty odd years later in Under the Gaslight was a direct, unmistakable plagiarism, that DR. Daly's source of inspiration remained undiscovered, and that he was enabled by the courts to maintain a copyright on an effect and situation, claiming them as his own, which had been published in England a score of years and which was no more the exclusive property of DR. Daly in this country than it was the exclusive property of any other one of its millions of inhabitants. In other words, the railroad effect of London by Night is now, and has been for forty-eight years, free to everybody.

Dr. Daly, we must confess, is entitled to a certain measure of admiration for the successful manner in which he has concealed the truth, and for the tenacity with which he held an audaciously false position against all comers.

THE FLORENCE WILL WRANGLE.

One of those wrangles over a will of a dead man has become public in the case of the will of the late W. J. Florence.

By the will made in May, 1870, by the late comedian, his widow would receive all his property. That was his last will and testament.

Now, however, his relatives are seeking to contest the will. They claim that there was a codicil. Inspector Conlin, the brother of the dead man, is especially confident that there is a codicil, executed within two years, which provides for the relatives.

It was noticed at the grave that Mrs. Florence and Mrs. Barney Williams kept apart from the blood relatives of Florence. Some one remarked: "They are jealous even of the dead." That was the first intimation that there was any family trouble.

A MIRROR reporter called at the residence of Mrs. Barney Williams, on West Seventy-second Street, where Mrs. Florence is staying. He was told by the servant that Mrs. Florence was unable to see any one; that her legal affairs were in the hands of Fetprick, Silkman, and Seybel, in the *Times* building.

Mrs. Florence is the sole executrix. She says that she has neither seen nor heard of any codicil. Inspector Conlin's reply to this is that it may be in existence without her knowledge, as she has been abroad for two years.

John Conlin, a paralytic brother of the comedian, told a reporter that Florence had told him that he made provision for him.

Joseph Tooker, a brother-in-law of Florence, declares that the actor on his death-bed in Philadelphia, told Mrs. Barney Williams that he had made a codicil.

It is regrettable that the affairs of Florence's family should be raked over in a public court, as it is almost certain they will be.

OBITUARY.

Katharine Rogers died on Saturday last after a long illness. She had been for some time a sufferer from Bright's disease. She had a morbid dislike for notoriety, and it was her last wish that her funeral might be strictly private. Her intimate friends and relatives respected this wish. No death or funeral notices were inserted in the papers, and the arrangements for the funeral were such that none except the actress' daughters, her friend Ellie Wilton, her late manager, A. M. Palmer and her physician, Dr. Robertson, were present. The interment was at Woodlawn. A daughter of Miss Rogers, who is lying seriously ill in the house on Twenty-first Street, where her mother died, has been kept in ignorance of her loss for fear that the blow might result in an unfavorable turn of her disease. Katharine Rogers' last engagement was played under Mr. Palmer's management. She acted the part of the mother in John Needham's Double with E. S. Willard at Palmer's Theatre last season. From that time she grew steadily worse and for several weeks past her death had been momentarily expected. Miss Rogers had many estimable qualities. She was provident and leaves property that is valued at $12,000 to her children, two of whom (Eleanor Morette and Helen Florence) are on the stage. Miss Rogers first came into prominence in London when Dion Boucicault produced Formosa. Indeed, that fertile dramatist and actor may be said to have discovered her talents. She figured in several important London casts and won considerable distinction as a tearer of "emotional" parts. Coming to America she joined Mr. Palmer's company at the Union Square Theatre. Except during intervals, when she played under Lester Wallack's management and in various companies, Miss Rogers has been associated with Mr. Palmer's productions here and on the road. She was an actress of considerable power; her methods were, perhaps, a trifle old-fashioned, but she could be relied on for careful, conscientious work. She died aged fifty-two.

Edmon S. Connor, the veteran tragedian, died last Tuesday at Rutherford, N. J. Mr. Connor was eighty-one years of age. He was born in Philadelphia, on Sept. 9, 1810. He became stage-struck when in his twentieth year, and soon after made his debut as Young Norval. Shortly afterwards he played Montmorenci in The Two Note at the Arch Street Theatre. He then went to Cincinnati and from there to New Orleans, where he first met John Gilbert, who had just arrived from Boston. In 1832 he went to Baltimore, where he joined Tom Walters' company. From there he went to Richmond, and played in the same company with the elder Booth and Louisa Law, who is now Mrs. John Drew. Upon his arrival in New York he joined the Bowery Theatre. After leaving the Bowery Mr. Connor went to the Walnut Street Theatre, Philadelphia. When the Pickwick Club was brought out he played the Fat Boy and Jingle. He also played William in Black Eyed Susan and was the original Mantalini in Nicholas Nickleby. Mr. Connor began the management of the Arch Street Theatre, Philadelphia, on March 4, 1850, with a production of The School for Scandal, in which he appeared as Charles Surface. The house remained in his hands four years. In 1853-4 he managed the Albany Theatre. Mr. Connor went to England in 1875, and during his stay played an engagement of sixty-three nights in London, appearing as Falstaff. He was married to Charlotte Mary Sandford Barnes, the daughter of John Barnes, the comedian, in 1847, and leaves two sons. The funeral took place last Friday, at the Little Church Around the Corner, Dr. Houghton officiating. The interment was in the family vault in Evergreens Cemetery.

Samuel K. Murdoch, the one-time well-known actor, died of pneumonia, in Philadelphia, last Tuesday. Mr. Murdoch was the brother of James E. Murdoch. He was born in Philadelphia, in 1821, and studied medicine. He went to California during the gold craze, and made his debut on the stage in January, 1852, as Pierre in Venice Preserved, at the Jenny Lind Theatre. During a five years' stay in California, Mr. Murdoch was physician, miner, merchant, soldier, and actor, both in English and in German. During Madame Anna Bishop's engagement, Mr. Murdoch acted in German. In 1855 he left California, and made his appearance in Baltimore at the Museum as Pierre. He appeared in Philadelphia the same year in The Wife. In 1867 Mr. Murdoch retired from the stage, and has since devoted himself to lecturing and teaching.

Andrew B. McCarthy, the thirteen-year-old son of Charles F. McCarthy, the Irish character actor of Harrigan's, died on Wednesday at the residence of his parents, 218 Seventh Avenue. He had been ill a week with cerebral spinal meningitis. He was a bright boy, and his death was a severe blow to his father and mother. Magnificent floral pieces were sent by Edward Harrigan, Mart W. Hanley, John Whalen, John Wild, and Mr. Yates.

Edward H. Gouge, for many years the treasurer of the Union Square Theatre and an accountant of much reputation, died late last Tuesday at his home, 227 West Fifteenth Street, of pneumonia. Mr. Gouge was sixty-six years of age, and leaves a widow and a son and daughter.

Robert McNally, well-known as a stage carpenter in theatrical circles, died last Tuesday at his home in Brooklyn. He was seventy years of age.

Marjorie Richards, the daughter of George and Maude Richards, died on Dec. 18, after an illness of two days.

C. G. GUNTHER'S SONS

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PLAY AND PANTOMIME.

PARIS, Dec. 12, 1891.

DEAR MIRROR: Paris is as dull as ditch water in the present weather, theatrically speaking. The only great sensation of the season has been The Taming of the Shrew, at the Comédie Française, a most charming play, divinely acted. No one need imagine that I am condescending as regards the "Divine William," as the French call Shakespeare, for the original play has been cut up, refitted, and, in short, quite done over, and to our shame and sorrow be it spoken, all the Anglo-Saxons who were nightly bored by the English comedy, as given here some years ago, are remorsefully forced to confess that, without drawing odious comparisons between English and French acting, the alterations Paul Delpit has made in the play itself have modernized and rendered it much more sympathetic.

Petruchio, as drawn by Shakespeare in accordance with the great poet's usual treatment of his heroes, is a brute and a fortune hunter. (*Apropos*, is it not odd that Shakespeare, with the sole exception of Benedick, has never drawn an entirely charming man, whereas his plays swarm with divine types of womanhood, and even Lady Macbeth has touches of human feeling utterly lacking in his male villains, Iago or Richard the Third? However, as Rudyard Kipling hath it, that is another story.) Delair's version shows us a man who loves his beautiful shrew of a wife, and the tenderness underlying his feigned brutality makes him more tolerable. The scene where the poor, exhausted woman falls asleep in her chair after Petruchio has refused to allow her to eat, and has flung the bedding all over the stage, and the change of feeling with which he covers his sleeping wife with his own cloak, puts a cushion under her little feet in their ruined satin slippers (for Katharina arrives at her husband's house in her splendid wedding dress, draggled, spoiled and caked with mud), and then sits by the fire watching over her slumber with infinite tenderness, is not in Shakespeare, but is most charming and quite modern.

For, be it remarked, times have changed nowadays. Patient Griselda, in the nineteenth century, would promptly sue for a divorce from her most exacting husband, and obtain the custody of the child, and a modern Petruchio, who used such drastic remedies to cure a bad tempered wife, would risk being shot through the head, or being promptly deserted by the fair shrew before the process of taming was satisfactorily finished.

The part of Katharina is played at the Française by one of the handsomest young actresses of Paris, Marie Louise Marsy. Sarcey vows her absolute perfection in the very difficult part. She is, with all her fury, so entirely girlish, so absolutely devoid of tragic airs, so perfectly consistent from beginning to end in the rendering of the role, that even beside our Parisian idol, Coquelin, she carried off an artistic triumph. Her costumes were gorgeously becoming to her dazzlingly picturesque type of beauty, and her loveliness would have secured her success had she been an absolute stick, while his acting was fine enough to have enabled her to dispense with beauty.

It has always been a dream of Coquelin's to play Petruchio. For several years he has toiled patiently to have the play produced at the Français, but as that theatre is one wherein everybody hates everybody else, and the administrator, M. Claretie, always agrees with everybody, no matter what they say, the production would probably never have taken place if a series of failures had not forced the committee to mount something for Coquelin, for it is a dismal fact, one often deplored by his comrades, but none the less true, that Coquelin's name on the bills means an overflowing house and the maximum of receipts, so, although his comrades hate him, they appreciate his drawing powers as seriously affecting the general percentage, of which they all get a share at the end of the year.

He is inimitable in the part he so long has wished to play, and, to paraphrase Corneille, in the last act, "All the women looked on Petruchio with the eyes of Katharina." Cadet was deliciously grotesque as Grumio, and the whole play, even in its most trifling parts, was cast with the full strength of the great company. French art and the French population may be dying placidly out together, as the pessimists gloomily remark, but both the moribund organizations continue to rally themselves very effectually on occasion, and will always do so as long as there exists a sufficiency of the latter to appreciate the former.

The Casino de Paris, to pop from the oldest and greatest theatre in Paris down to the newest and most ornate of French music-halls, has indulged in a new departure. It has set up some pantomimes with the Rachel of pantomime, Mlle. Felicia Mallet, as the star. Mallet is not young, she is by no means handsome, though she has most expressive eyes, but she wears male attire with an ease and elegance never before equalled save by Dejazet, and she throws a subtle poetry of motion into her pantomime that has never been successfully imitated. The floods of tears shed over her creation of The Prodigal Son would have sufficed to float a small boat. Now she is playing the lightest and most charming little trifle called Barbe Bluette. The pantomime is written by a well-known dramatist, de Najac, and the music by a celebrated composer, Thomé, which *may* account for its charm in spite of its lightness of plot.

Barbe Bluette forbids her husband to pry into a certain closet; he steals her keys and disobeys her, and like Bluebeard's wife finds his spouse's preceding husband in a very defunct condition. She discovers his disobedience and in spite of his entreaties prepares to kill him, too. He pops into the closet. She keeps very still. He sticks out his head to investigate, and she promptly cuts it off like a second Judith. Then she sits down at her work.

The husband has had an intimate friend, Pierrot, who has also pried into the secret of the closet and its corpses. He reappears, asks for his friend, learns his fate, and upbraids her fiercely. She weeps, falls at his feet, and confesses that she has slain her husband because of her love for him. Pierrot is intensely flattered but much alarmed. She then tells him that her first husband got drunk and beat her, her second husband gambled, and made her penniless, her third husband was gouty, and sat at home and groaned whenever she felt inclined to be lively, her fourth was a soldier, and flirted with all the girls, and her last stood in the way of her love for him. So she killed them one by one as they became intolerable.

Pierrot, after much hesitation, decides that no perfect or human being as himself runs no risk of a similar fate, so woos her desperately. She is coy at first, but finally falls into his arms, and closing his eyes with a caress as the curtain falls, she points to the closet jestingly. In time he, too, will join his predecessors.

This small pantomime contains a high moral lesson. On the one hand, that self-sufficiency is a grave defect, and, on the other hand, that people who have learned to consider variety the spice of life, are not to be checked in their unavailing search after their ideal of perfection.

Moral lessons being a scarce commodity in Paris, I hasten to bottle this one up as a curiosity worthy of reflection in THE MIRROR.

NETTIE HOOPER.

MATTERS OF FACT.

Carl Alberte, who, for eight years, was with the Bennett-Moulton Opera company, as business manager and treasurer, is at present at liberty.

Elisabeth Marbury, of New York, has the right to dispose of the late Dion Boucicault's plays to responsible parties on royalty.

Manager R. G. Curren, of the Irwin Opera House and Lomison Theatre, Greensburg, Pa., is booking attractions for both houses for season 1892-93.

A Breezy Time is reported as doing a very large business, and giving the greatest satisfaction to managers and audiences.

The Standard Theatre, of St. Louis, Mo., is now under the management of James J. Butler. Mr Butler will doubtless maintain the same high standard of excellence in the conduct of this house as his predecessor, the late W. H. Smith.

Hilda Thomas has made a pronounced hit as Gabriel, in Evangeline, this season.

Helen Corlette has returned from Paris, and may be engaged for leading business. She recently played Ustane, in W. A. Brady's She company in San Francisco.

Those who desire to purchase some valuable laces, should address W., care this office.

Several dates in January are open at Taylor Opera House, Trenton, N. J., owing to the closing of several attractions.

A fully equipped theatre in the heart of Philadelphia is to let, or may be leased. Apply to Maver Sulzberger, 606 Chestnut Street, Philadelphia, Pa.

Baby Juliet de Grignan, the clever child actress, is with the Kendal's London company.

A sensational American comedy-drama, with fine scenic and dramatic effects, may be secured by a responsible manager by applying at 53 Broadway, room 33.

Owing to the closing of several attractions Jan. 4, 5, 6, 7, 11 and 12 are open at Taylor Opera House, Trenton, N. J.

REFLECTIONS.

MASON MITCHELL has resigned from J. K. Emmet's company, and will be at liberty after Dec. 26.

WILLIAM G. BEACH, who has been a favorite in California for the last two years, will come East in January to join Nat Goodwin as leading man.

THE Walter Emerson concerts for the season of 1892 will present, among other performers, Minnie Babcock, contralto, Bertha Webb, violinist, Mae Fowler, reader, and Edwin M. Shonert, pianist.

THE only "Pat" Gilmore had a narrow escape from being killed at the railroad depot at Bridgeport recently. His coat was caught in the platform rail of a car, and he would have been dashed under the wheels had not a conductor pulled him up on the car.

DURING a performance of The Charity Ball at Decatur, Ill., a sort time ago, two young women came to the box-office. While one was securing tickets her companion sank to the floor, and it was found that she had died of heart disease.

J. F. CONKLIN has resumed his position as manager of the Grand Opera House, of Minneapolis. His chief assistant will be Mr. A. E. Zohne.

A BENEFIT for "Dorothy," a newspaper writer, was given at the Standard Theatre on Sunday night.

CARLE ALBERTE, who has been treasurer of the Baker Opera company, recently severed his connection with that organization, and was the recipient of a handsome flask, and gold-headed cane, inscribed "From the Boys of the Baker Opera company."

OLE OLSON played at Holmes' Star Theatre, in Brooklyn, last week to excellent business. The play will doubtless prove a popular success in this part of the country.

A MINNEAPOLIS man has brought suit against Manager Conklin, of the Grand Opera House in that city, for the reason that his view of the stage was obstructed by two large hats worn by ladies sitting before him.

THE Boy Tramp company has had two bad scares within a week. The company was in a railroad wreck near Girard, Ohio, on the 6th, escaping with a good shaking up. On the 8th, shortly after midnight, they were awakened by an alarm of fire in their hotel at Waukesha, Wis. They lost a good share of their street apparel, and had a narrow escape for their lives. The proprietor of the show, J. J. Hild, lost an overcoat in which $150 in cash was secreted.

JAMES W. DAVIDSON, who for some time past has so ably managed the Austin (Minn.) Opera House and who organized and managed the Northern Circuit of theatres, has disposed of the circuit to Frank A. Case and turned the management of the Opera House over to C. H. Davidson. Mr. Davidson has left for New York city to enter the employment of Major James B. Pond.

COLONEL SINN, of the Brooklyn Park Theatre, will present each of his employés with a turkey on Christmas morning. This is a practice which the Colonel has been addicted to for the last thirty-five years, eighteen of which he has been a manager in Brooklyn.

MANAGER CHAPPELLE, of The Limited Mail, writes from Boston to correct a misunderstanding which arose from a letter sent to THE MIRROR from that place a week ago. "Some time ago," says Mr. Chappelle, "I wrote a few lines from this city stating that business on the New England circuit (this, anyway, was what I intended to say) with The Limited Mail was big, and that people were being turned away every night. I don't think I mentioned any city in particular, though I had Holyoke and Springfield in mind, having just received a letter from Manager Vance giving as the receipts $[illegible] in the former and $[illegible] in the latter city, and I may add that this is the sort of business we are doing everywhere through the East. The last accounts I have had from the company was Portsmouth, N. H., [illegible] nights. The advance sale for Christmas week at the Boston Theatre indicates a decidedly big week."

SHE COULDN'T MARRY THREE.

After this week, She Couldn't Marry Three, the successful comedy in which Miss Lillian Kennedy is starring, will be presented with entirely new scenery, which is now being prepared by the celebrated artists, W. F. Wise & Co., and it is confidently expected to eclipse in scenic magnificence any production on the road. Miss Kennedy's manager is most liberal in the manner in which he produces the play, and well deserves the crowded houses which reward his efforts.

NEW YORK THEATRES.

LYCEUM THEATRE.
4th Avenue and 23d Street.
DANIEL FROHMAN, - - - Manager.
LYCEUM STOCK COMPANY
in Pinero's new play,
LADY BOUNTIFUL.
Matinees Thursday and Saturday.
Extra matinee Friday.

STAR THEATRE.
Broadway and 13th Street.
THE TARTUFFE SUCCESS.
MISS HELYETT.
AUBREY'S COMEDY WITH MUSIC.
Extra matinee today.

PALMER'S THEATRE.
Broadway and 30th Street.
Matinee Saturday.
MR. PALMER'S COMPANY
in a grand reproduction of Augustus Thomas' great American play,
ALABAMA.
Extra matinee today.

GRAND OPERA HOUSE.
Reserved Seats—Orchestra Circle and Balcony—50c
Wednesday and Saturday Matinee
MR. RICHARD MANSFIELD.
Next week—THE TOWER OF TAUSEND.
Extra matinee Friday.

H. R. JACOBS' THEATRE.
Corner 21st Street and 3d Avenue.
Matinees.
MONDAY, THURSDAY and SATURDAY.
MASTER AND MAN.
Next week—ONE OF THE BRAVEST.

KOSTER & BIAL'S CONCERT HALL.
23d Street, near 6th Avenue.
MATINEES—MONDAY, WEDNESDAY, SATURDAY.
The Best Entertainment in the City.
P—A—U—L—U—S
The Famous Comique, of Paris and London.
Nights only.
Next Week—"BONNIE" KATE HARVEY.

CASINO.
Broadway and 39th Street.
Evenings at 8. Matinee Saturday at 2.
THE TYROLEAN
A STRONG CAST, INCLUDING MARIE TEMPEST.
Admission, 50 Cents. Seats on sale for the holidays.
Extra matinee today.

UNION SQUARE THEATRE.
Every night at 8.15.
R. D. MACLEAN.
MARIE PRESCOTT.
Monday, Wednesday and Friday Nights and Saturday Matinee, "SPARTACUS."
Tuesday, Thursday, Saturday Nights and Christmas Matinee, "CLEOPATRA."
Matinees Wednesday and Saturday.
Extra matinee Friday.

TONY PASTOR'S THEATRE.
14th Street.
MAGGIE CLINE.
MLLE. JUNIORI VALAREZ.
Jennie Goss, Richmond and Gilmore, Fred. Mosier, TONY PASTOR and his company.
Matinees, Tuesdays and Fridays.

BIJOU THEATRE.
Broadway near 30th Street.
Every Night at 8.15. Matinees Wednesday and Saturday.
RUSSELL'S COMEDIANS.
The New York Bijou Theatre Company in the
NEW CITY DIRECTORY
UP TO DATE.
Seats on sale two weeks in advance.
Extra matinee Friday.

HARRIGAN'S THEATRE.
Thirty-fifth Street and Sixth Avenue.
M. W. HANLEY, Manager.
EDWARD HARRIGAN in his new original play,
THE LAST OF THE HOGANS.
Dave Braham and his popular orchestra.
Matinees Wednesday and Saturday.
Extra matinee Friday.

PROCTOR'S THEATRE.
23d Street West of 6th Avenue.
PROCTOR & TURNER, Proprietors and Managers.
CHARLES FROHMAN'S COMPANY.
A new American play by Henry C. DeMille,
THE LOST PARADISE.
Regular prices. Seats ready.
MATINEES—WEDNESDAY AND SATURDAY.
Special Prices, and Children Half Price.

14TH STREET THEATRE.
Near 6th Avenue.
J. WESLEY ROSENQUEST, Sole Manager.
Every night. Matinees Wednesday and Saturday.
Reserved Orchestra and Balcony, 50c.
W. J. SCANLAN,
in an elaborate production of the new comedy drama,
MAVOURNEEN.
Last Performance Dec. 24. SOUVENIRS.
Extra matinee Friday.

BROADWAY THEATRE.
Corner 41st Street.
Manager, - - - - MR. DUANE W. SANGER
Every Evening at 8.
Saturday Matinee at 2.
FRANCIS WILSON
and company in
THE MERRY MONARCH.
Last Week.

Merry Xmas, and a Happy New Year,

To all those who in I have taught
And who have been associated in the
And all those that have those that I have left,
And all those that have those that taught me.

Yours, GEO. COLLYER,
56 Clinton Place, New York City.
Teacher of Stage Dancing.

A PLAY AND MONEY
A [illegible]

MIRROR INTERVIEWS.

XXIII.—FRANKLIN H. SARGENT.

It may be many years before we have a national Conservatory of the Fine Arts in America, but meantime we have reason to feel interested in the rapid growth which a dramatic school in this city is making in that direction. I refer to the American Academy of Dramatic Arts, of which Franklin H. Sargent is director.

Mr. Sargent founded this school—the first in America to be devoted exclusively to training for the professional stage—about nine years ago. He began in a small way with a handful of pupils and has enlarged his field each year until to-day he is at the head of the most prosperous dramatic school in the country.

Mr. Sargent is about thirty years of age. He is tall, has jet black hair and moustache, an intelligent and thoughtful face. He is a facile and earnest conversationalist, is well read, and knows the stage and all its branches from A to Z. Himself an actor of experience, Mr. Sargent has organized his school from the point of view of the budding actor's requirements. He has surrounded himself with a faculty of seventeen professors, including Nelson Wheatcroft, Fred. Williams, W. A. Buckland, Charles Walcot, J. Humphries, and H. C DeMille. An examination on general information is required before the student can enter the Academy and, once in, he or she can learn everything from "Traditions" down to "Physical Training and Hygiene."

The students, at the present time, number more than fifty. Among the graduates that have made headway on the professional stage are Maude Banks, Emma V. Sheridan, Evelyn Campbell, Vida Croly, Dorothy Dorr, George D. Fawcett, Alice Fischer, Lillian Hanley, Dolly Klein, Beatrice Moreland, Annie O'Neill, Ethel Chase Sprague, Robert S. Taber, Walter Thomas, Frederic Vroom, and Blanche Walsh.

Although frequently confounded with the Lyceum Theatre, the Academy has no connection with that theatre. It merely occupies a portion of the building. It is Mr. Sargent's intention to put up a building of his own, as Alexander Lambert has done for the New York College of Music.

I sought Mr. Sargent one day last week, and asked him what truth there was in the reports that he purposed organizing an Independent Theatre.

"The news was premature," said Mr. Sargent, "but it was true. I have had the idea in my mind ever since I got back from Paris last Summer. I saw a performance at Antoine's Théâtre Libre, in Paris, and was charmed with it. I never saw better stage management nor better acting. And yet it all seemed so simple that I was convinced that the same thing might be done here with success."

"Will this undertaking be connected with your school in any way?"

"In none whatever. Of course, if any of my students are fitted to take parts in plays we shall produce, they will be called upon, but not otherwise. If the Independent Theatre is started, it will be with a long subscription list including some of the best names in New York, a first-class theatre to play in, and the best actors in good plays. Our Independent Theatre will be exclusive. We shall not accept Tom, Dick and Harry simply because they can afford to pay the subscription fee. Some people will not be able to attend our performances for love or money. It will be an enterprise undertaken and supported by a group of literary men in the true interests of the stage. Instead of seeing in our theatre a rival, managers like Mr. Palmer, Mr. Frohman and Mr. Daly will recognize that the encouragement we hold out to new native dramatists to write good plays is a distinct advantage to them and is calculated to raise at once the tone of the theatres and the taste of the public.

"We cannot expect that actors will take much interest in such a scheme. As a rule, they are conservative. Their minds run in a certain groove. They only see in the theatre the professional side—the money side. Their education does not allow them to look at the stage and its purpose in a wider, more liberal light. We shall probably be set down by actors as a body of cranks."

"What literary men are likely to lend their support?"

"W. D. Howells, Bronson Howard, Brander Mathews, Laurence Hutton, Charles Barnard, and others. A. M. Palmer and Daniel Frohman have promised to help in any way that they can."

"Have you any plays in view?"

"Yes, but nothing is decided on as yet. We shall meet in a week or so to discuss the matter and draw up a programme which, with a subscription blank appended, will be submitted to that portion of the public we wish to appeal to."

"What should be strictly borne in mind," added Mr. Sargent, "is that the organizers of this Independent Theatre are interested in it only from the artistic point of view. The subscriptions will pay for rent, gas, scenery, etc. The manager, secretary and the promoters will not draw a penny from it. It will be a labor of love—a theatre for art's sake. I am only certain of one thing, and that is, that the experiment will be tried. I don't know how, but it will be tried. If I can't find any backers, I will do it myself. If I fail, no harm will be done. If I succeed, it may be of lasting benefit to the American drama. That is all I am working for."

"What is this I hear about Delsarte's daughter coming to America?"

"She arrives on Sunday from Paris. Her name is Marie Giraldy Delsarte."

"Where has she been living all this time?"

"In Paris, in humble circumstances. She has been devoting herself to painting and sculpture. She was a pupil of Gérome."

"And the purpose of her trip to America?"

"To vindicate her father's name, which an army of charlatans—so-called followers of Delsarte—have almost succeeded in rendering ridiculous. Marie Delsarte used to help her father when he lectured. She illustrated his theories—that is to say, she posed on the stage while he delivered his lecture."

"Will she lecture here?"

"Probably, although nothing as yet has been arranged. She has engaged to speak on the subject of Delsarte in a few private drawing-rooms."

"Does she speak English?"

"No, but her lecture will be mostly pantomime, and easily understood." ALI BABA.

SHAPING THE PLANS.

The first meeting of the Executive Committee of the Actors' Fund Fair was held on Saturday evening at the Players. Those present were A. M. Palmer, Frank W. Sanger, C. W. Thomas, and Director General A. B. De Freece. The gentlemen of the committee discussed many subjects connected with the undertaking, and Mr. De Freece presented an outline of the plans for the various departments.

The initiatory step, it was decided, would be to secure the personal support and coöperation of leading people throughout the country. It was announced that many of our prominent citizens had expressed the desire to give practical aid to the project, and the names of several of our wealthy and most estimable women were included in a list of those that had consented to become patronesses of the Fair.

The holiday season, of course, has made it necessary to postpone the beginning of general work for the Fair until the new year, but the committee and Director De Freece are not by any means idle. The head work that must precede the hand work is going on actively, and the details of organizing what will be undoubtedly the greatest charitable bazaar in the history of the metropolis are receiving careful study.

Early in January the women of the stage will be asked to assemble for the purpose of enrolling their names on the list of active participants and taking control of those features of the Fair which they, and they alone, can carry to a successful issue. The gathering promises to be a pleasant occasion from every point of view.

Yesterday Mr. De Freece took possession of the Fair headquarters in the Actors' Fund building, 12 West Twenty-eighth Street. By New Year's he expects to have the office in smooth running order. Meantime, those desiring to communicate with him may bear the address in mind.

Many original ideas have been sent in. Suggestions as to ways and means of making the Fair attractive and of adding to its pecuniary results are solicited. Professionals and readers to whom such suggestions occur are invited to jot them down and send them to THE MIRROR. We shall publish those that seem likely to stimulate others, and shall see that all are sent to the Director, who will file them for future reference. We have some ideas of our own in this connection that we shall enter later on.

Speaking of the Fair two or three days ago, Mr. Palmer said: "The object of the undertaking is one that cannot fail to appeal to every member of the profession, and every friend of the profession. We believe that we shall have the support of those whose support we crave. I am told that the only sprit of opposition to the Fair that has manifested itself thus far has come from that small circle of metropolitan newspaper writers whose practice it is to attack, on general principles, every plan to benefit professionals that is brought forward."

Mr. De Freece glows cheerfully whenever he finds time to talk about the Fair. "It is certain to be the greatest event of the kind New York has seen," he said, yesterday. "The managers are unanimous in the wish to make it a tremendous success, and the profession are equally enthusiastic. We are assured of the coöperation of our prominent society women, and that is a most favorable indication, for it is from the general public that the money will come."

We have been informed regarding a number of important details, the publication of which at this time would be premature. These will be made public, however, during the next fortnight. They will furnish an approximate idea of the magnitude of the Fair.

With the exception of the *World* and the *Sun* every important newspaper in New York that has referred to the Actors' Fund Fair has spoken of it approvingly. In the dramatic column of the *Sun* on Sunday—a column which is conducted by Franklin Fyles, editor and disseminator of the "spicy" Clara Belle letters—the following allusion appeared:

Harmony has by no means been established among the New York managers as to the advisability of a theatrical charity fair with actresses in the booths, as it is feared that self-respecting ladies of the stage would be subjected to impolite treatment, and that some of the footlight beauties, on the other hand, would invite indecorous advances from the Johnnies.

Mr. Fyle's assertion is both false and insulting.

As a matter of fact, every manager in New York, except Augustin Daly, not only considers the Fair advisable, but has signed a formal pledge to take an active part in it.

Self-respecting ladies, whether they be actresses or women in society, are not afraid of "impolite treatment" in the prosecution of charitable works.

Women of the kind that "would invite indecorous advances from the Johnnies" will not be asked to take part in the Fair.

In these circumstances Mr. Fyles' objections—which seem to be inspired by no better motive than that underlying the décolleté rubbish he disseminates under the Clara Belle signature—will not hurt the good cause.

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FULDA'S ROYALTIES.

"My agreement with Fulda," said Charles Frohman to a MIRROR reporter, "was to give him five per cent. of the gross receipts of The Lost Paradise, with the privilege of my having any changes made that I saw fit.

"I wanted to retain in the second act the situation of the two women—the rich and the poor girl. In order to secure the rights to it, I paid Fulda just the same sum of money as if I was to play the entire piece. With the money he has received from the Chicago production of the piece before it was seen here, and on a basis of the business now, and that will in all probability be done in tours of the play through the country, Fulda will realize $50,000—the sum of money which I mentioned, and which THE MIRROR referred to last week.

"Now for H C De Mille's connection with the matter. When I turned the play over to him he returned it to me saying that it would be impossible for him to handle the work unless he introduced a number of characters and a love story, and, in fact, gave as much time to it as to writing a thoroughly new play. I could only have Mr. De Mille arrange the play, then, by paying him the same amount of royalties that he would get for writing an original play.

"I felt that the play would not succeed unless the work that Mr. De Mille suggested were done, and I wanted De Mille to do it. I pay him for his work on The Lost Paradise as much as he received for Men and Women, and more than he received for his work on The Charity Ball. This made the royalties of the play come high, but I proposed it so—knowing that I had a good situation, and feeling, from my own standpoint, that the German situation, without the amount of original work that it has received from De Mille, would not be successful."

Mr. Frohman then had his books brought for the inspection of THE MIRROR reporter.

"De Mille's royalties were for two weeks in Chicago—as you will see by looking at this page, $1,308.35. He is, therefore faring well for his work. Fulda, too, is satisfied, and as for Charles Frohman, you may say, that he is quite content."

A MANAGERIAL UNION.

Rumors of a prospective combination of the traveling managers of the United States having been rife for two or three days, a MIRROR reporter called on the reported originator of the idea, T. H. Davis, of the firm of Litt and Davis, to obtain the particulars. Mr. Davis was the Secretary of the managers' association formed in this city a couple of years ago to agitate the amendment of the Inter-State commerce law so as to legalize theatrical rates on the railroads.

"Yes, it is true," said Mr. Davis to the reporter. "I am endeavoring to organize an association of managers of reputable traveling attractions that draw large receipts in one-night stands, in order to compel the managers of one-night stand theatres to limit the number of attractions they play a week.

"In some towns that are good only for one performance a week, the local managers frequently book from three to six companies a week. While in the aggregate the local manager makes by such a course, the traveling manager loses.

"The local manager is governed by the fact that he has light expenses. If he doesn't own the theatre, he pays a small rent; and the ushers, stage hands, and the orchestra generally work without pay. They are glad to see the show and get a few passes for their friends."

Mr. Davis has secured the coöperation of several traveling managers for his association. He says that he will get actively to work to enlarge it at once. In a few weeks he expects to furnish THE MIRROR with names and further particulars.

IN THE WINGS.

MRS. MCKEE RANKIN and Henrietta Crosman play the parts respectively of Mrs. Stockson and Miss Stockson, her daughter, in The Junior Partner. The Stocksons are a pair of cranks. One plays a cornet; the other a clarionet. When Mrs. Rankin and Miss Crosman began to rehearse they were the best of friends. But neither could play on her instrument. They made the interior of Herrmann's howl. Then there came to be a rivalry. Mrs. Rankin said that Miss Crosman struck false notes and put the duet out of tune, and Miss Crosman said *vice versa*. Their friends goaded them to renewed exertions. The harder they have worked, the more false notes they have struck—and each has become angrier with the other. So it would seem that music has not always charms to soothe.

IDA JEFFREYS, who will be remembered as a member of Daly's, the Union Square, and other stock companies, intends to return to the stage. For more than a year she was ill. She has fully recovered, and it is expected that her name will be announced in a month or so as a member of a well-known stock company.

ALFRED WALKER, of Utica, has had printed for distribution a copy of a letter from Marie Prescott in which she gives her opinion of his play, called Georgione. The opinion is quite long. Miss Prescott says several nice things about Georgione. But one statement made by Miss Prescott is certainly calculated to afford amusement. Says the actress: "I only took a good look at Georgione when at the hotel, where I remained in bed quite ill; indeed, unable to return to rehearsal in the afternoon or to play at night." Few plays produce such an effect as that.

SARDOU's new play, which he has written in collaboration with a minor writer, and which was to have been produced at the Vaudeville, Paris, has suddenly been withdrawn from rehearsal there. I understand that he is not satisfied with the cast selected and the arrangements for its production. Two thousand dollars have been paid to Sardou by Charles Frohman to postpone the production of the Frenchman's comedy in order to give The Lost Paradise time to run at Proctor's until the Spring. Sardou's contract with Frohman called for a production of the play in January. It was written expressly for this country. Mr. Frohman has had the MS. for two months, and says that the parts fit his actors admirably.

DURING a matinee performance of The Power of the Press, last week, the actors and the audience were disturbed by a little boy in the orchestra, who bawled, at the top of his lungs: "I want to go on board! I want to go on board and see grandma!" It was during the fifth act, and the barque, *Mary Vale*, was in evidence. The child made so much noise that an usher had to lead him out. Charles R. Bacon, the business manager of the company, was in the lobby, and found out the reason for the boy's strange request. He went to the theatre with his grandfather, an old sea-captain, who owned a barque similar to the stage barque, *Mary Vale*. The captain always took his wife with him on his voyages, and the grandson always went to see the old folks off. He thought that in The Power of the Press his grandmother was leaving him alone. So he yelled. It speaks well for the illusion of Mr. Pitou's elaborate scenery.

"I HAVE discovered that people read the newspapers very carefully," said Vincent Sternroyd, of The Junior Partner company. "How is that?" I asked. "Well, the first night of The Junior Partner I had a bad cold that affected my voice seriously," said Mr. Sternroyd. "Only one of the papers, however, mentioned the fact, and what do you think has been the result of that simple little mention?" "What?" "More than a bushel of sample bottles of cough cures, and a half-hundred letters inclosing circulars of patent preparations warranted to relieve hoarseness immediately, and to hold consumption and pneumonia and all those things at bay forever." "Who sent them?" "The people who manufacture them and have them for sale, I suppose," said the actor. "They all came to me through the box-office, and were addressed, 'Vincent Sternroyd, Herrmann's Theatre.' One man wrote that he had treated Governor Hill and Mr. Fassett during the late political campaign, and he would be pleased to restore my throat to its pristine smoothness and my voice to its velvety splendor if I cared to pay him his fee. It's no wonder the newspapers are prized by advertisers. No printed line seems to escape perusal. I know an actress whose engagement was recently announced, and she received cards and circulars from jewelers, house furnishers, ministers, and even the manufacturer of a patent cradle circularized her. As Mrs. Boucicault says in the play, 'the cradle-maker seemed to be looking pretty far ahead.'"

I was considerably startled on entering Daniel Frohman's private office to see a man standing on a high pedestal gazing intently, as though at some awful sight. My second thought was that the man was being photographed. It turned out to be a wax figure of E. H. Sothern in The Dancing Girl, made by the Eden Musée for Daniel Frohman. It is a ghastly piece of work, and it is my hope that Mr. Sothern will never see it. It runs to cuffs which flares out like the mouth of a clarionet. Mr. Frohman says that he may send the wax figure out with a No. 2 Dancing Girl company.

THE MS., of Godpapa, a comedy of the Jane order, that is now running at the Comedy Theatre, London, to more than $5,000 a week, has been received by Elisabeth Marbury, in this city. It is by F. C. Philips, the author of As in a Looking-Glass, and Charles Brookfield, the actor. PACQUET.

EXCURSIONS TO WASHINGTON.

A series of personally conducted tours to Washington has been arranged via the Royal Blue Line for December 29th and January 7th. The tickets include all necessary expenses of a three days' trip, and provide for hotel accommodations at Washington, meals *en route*, baggage transfers, etc. Rates from New York, $10 50, $12 50, and $13 25. Proportionate rates from Boston and other New England points. For programme describing these tours write to Thomas Cook and Son, agents for B. & O. R. R., at 261 and 1225 Broadway, New York, or 332 Washington Street, Boston.*,*

LETTER LIST.

The following letters await their owners at this office. They will be delivered or forwarded on personal or written application. Letters advertised for 30 days and uncalled for will be returned to the post office. Managers and newspapers are invited from this list.

Arthur, Joseph	Gilmore, J B	Miles, T D
Archer, Herbert	Gillmann, M C	Mac Hgt Roller co
Adams, Prof. S H	Greenwall, Marie	Mestayer, Wm
Armstrong, Marie L	Gove, Val E	McAuley, Rachel
Akerstrom, Ellie	Gerard, Bettina	Marriott, Charles
Bonner, Marjorie	Hadley, Flora	Mann, H A S
Bland, Leona	Hein, W	Montaine, Clarence
Barber, John	Herand, Edith	McIntosh, R W
Barnes, J H	Howe, Frank	Moulton, Blanche
Brooks, Dyke	Holloway, W B	Mackie, James R
Barr, W K	Heming, Frank	Morgan, H J
Brown, Herbert	Hillis, C Kane	Mason, Dan
Beers, Newton	Heath, Marie	Nunn, J A
Bruce, T M	Harmandez, Pony	Pendleton, J F
Benedict, Aiden	Henry, N W	Paxton, Geo
Bowen, Chas D	Hill, E	Palmer, Minnie
Buckler, Nellie	Hamilton, Florence	Palmer, W K J
Crane, W H	Hampton, Alf	Reed, Roland
Curran, M	Johnston, Barry	Royce, Kay L
Collin, J J	Jarvis, Lee	Royston, W B
Creighton, Bertha	Johnson, Carroll	Reardon, George
Castle, Alice	Jefferson, Joseph	Ryan, James
Clarke, W P	Kelleed, John	Rowley, Lillian
Cope, John W	King, De Loss	Richter, Fred E
Clarke, Joe	Kent, Irene	Rogerson, Clarence
Corby, J E	Lewis, Jeffreys	Russell, Adelaide
Dodd, W H	Lorraine, Claire	Riley, W F
Durham, Sidney	Loudon, Judd	Ricketts, Thos.
Driscoll, Harry	Lederer, George W	Sydenham, George
Doran, Fred	Lyceum Dram co	Serrano, F K
Dowling, Joseph	Livingston, Albert	Smith, Fred
Eldridge, Louisa	Larsen, G W	Sparks, J Gordon
Earle, Louise	Leslie, Elsie	Shannon, Lavinia
Edmonds, Will C	Lauder, Frank	Sullivan, Charles
Emery, Edward	Logan, Ed	Smith, J E
Ellis, H W	Lowenthal, Max	Seymour, Eva
Fuller, Lee	Mortland, Anna	Sanctuse, E A
Farren, W N	Mack, T E	Sullivan, John
Frayne, Frank	Murray, Edwin	Sykes, Charles
Forman, Larry F	Macauley, J F	Thompson, Lotta
Glenny, James	Mohrwek, C	Vance, Dora
Gale, Hans	Morris, Clara	Young, David R

IN OTHER CITIES.

PHILADELPHIA.

The chief dramatic event of the week has been the return of Mme. Sarah Bernhardt to this city, opening at the Opera House 24 in Sardou's Theodora. The engagement so far has not been as brilliantly successful, pecuniarily, as was anticipated, although the audiences have been fairly large. The double prices demanded have kept many away. Although suffering with a severe cold, Mme. Bernhardt repeated the brilliant artistic triumph achieved on previous visits and satisfied all, both with herself and co. The programme of the week has been three performances of La Dame de Challant, one each of Theodora, Frou-Frou, La Tosca and Pauline Blanchard. The management have been liberally praised for the splendid co. that surrounds Bernhardt, and the manner in which the various plays have been staged and costumed. Hanlon's Superba 21 for a fortnight.

A new farcical comedy entitled Tangled Up, from the French of E. N. Lagrave, was produced at the Park 24 by a new organization, the De Lange and Rising co. The adaptation is by Will S. Rising, one of the stars, and is quite cleverly done, although a number of opportunities for uproarious humor have been missed. The farce is preceded by a pretty little one-act operetta by Alfred Cellier entitled Charity Begins at Home. The co. succeeded in extracting a vast amount of nonsensical fun out of both plays, and created a good impression. Particularly clever is the dancing of Loie Fuller, which was a revelation. Carmencita 21–26; Duff Opera co. 28–Jan. 2. The co. is composed of Louis De Lange, Will S. Rising, Loie Fuller, Alex. David Ross, Jessie Allaire, Lida Clark, Agnes Stone, J. A. Gold.

Those inimitable laugh-provokers, Hallen and Hart, are taxing the capacity of the Walnut with their countless admirers who still find sufficient humor in Later On. Their entertainment, although of the lightest order, is guaranteed to free the mind from trouble for the time being, and for that reason alone should be tolerated. Pretty and shapely girls, charming music and unbridled fun is a summary of Later On. John Kernell in The Hustler 21–26. Joseph Murphy 28–Jan. 2

Large and fashionable audiences continue to laugh and talk of the many absurd situations and ridiculous probabilities of All the Comforts of Home now in the second week at the Broad. The fun is so persistent, not giving one a chance to recover from a first explosion of mirth before you are handicapped by another. If Gillette's latest farce, which visits us next week is, as promised by the wily advance agent, "much funnier than All the Comforts of Home," the medicine man, I fear, will be busily engaged. W. H. Crane in The Senator 21–26; Thermidor 28.

Hoss and Hoss is at the Chestnut. Mr Wilkinson's Widows 21 for two weeks.

We are snowed under by farce comedies this week, and one of them, A Breezy Time, is the week's offering at the Arch. This piece offers great opportunities to the stars, E. B. Fitz and Kathryn Webster, who perform their musical act with the usual proficiency. Helen Rainsley, John F. Birch, and Walter C. Mack ably assist the stars. Evans and Hoey in A Parlor Match 21 for two weeks.

"Grimsey, me boy," in the person of James B. Mackie, is amusing large audiences at the Empire this week, with Grimes' Cellar Door. The antics of the popular star proved a treat to the Empire patrons, and the applause was generous. The Bottom of the Sea 21–26. The Pay Train 28–2.

A healthy box-office air still prevails at the Grand Opera House, where those diminutive thespians, the Lilliputians, surrounded by gorgeous spectacular effects, continue to create an uproar. The Pupil in Magic remains the bill, and is satisfactory.

The sensation loving clientele of the National is reveling this week in The Devil's Mine, a Western drama of more or less worth. The usual large audiences assemble and applaud. John P. Loughney, Miss De Coursey, and William C. Donaldson were capable in the leading roles. George W. Monroe in Aunt Bridget's Baby for the two holiday weeks.

George Holland's version of Ten Nights in a Bar-Room, evenly performed by his co., is entertaining audiences of medium size at the Girard Avenue this week. Myron Lethingwell, Leigh McDowell, and Genie Harlan interpreted the principal characters. Sin and its Shadow 21–27; Mrs. Partington 28–.

Confusion is this week's bill at Forepaugh's and a very clever comedy it is, as performed by this co. Large crowds gather in this pretty playhouse and applaud the numerous amusing situations and witty dialogue. John W. Jennings, Hattie Saphore, and Louis Glover lead a competent cast. Clemenceau Case 21–26; Silver King 28–2.

Birds of a Feather with Marie Sailer and Charles Bowser in the lead, paid a return visit to this city appearing at the People's, and repeated their success pecuniarily and artistically. The play is sensational and the co. clever.

Dr. Davidson in Dr. Jekyll and Mr. Hyde is the current attraction at the Standard and as is to be expected, with this talented actor in the leading dual role, the play possesses great interest. Kamie Austen and an efficient co. support the star. Down on the Farm 28.

One of the best of burlesque cos. is the French Folly co., now playing at the Central to good business. Sam Bernard, Billy Jerome, Smith and Lord, and a host of others complete the bill.

May Henderson, a charming young actress, has proven a strong drawing card at the Kensington with the Indian Princess.

The City Sports' Burlesque co., with a score of shapely maids, and a number of comedians, were successful at the Lyceum. Whallen and Martell's co. 21–26.

Press Agent Nash has ordered a new S. R. O. sign for the Bijou—old one worn out from constant use. Boccaccio is the opera now playing, and it is beautifully rendered and exquisitely staged by the Gaiety co.

Kellar is constantly adding new illusions to his innumerable collection, and being rewarded with good audiences.

Carncross amusers, and the German players continue prosperously.

Olive Oates, a young actress of great promise, and a member of last year's Standard stock co., is winning laurels with the Birds of a Feather co. at the People's this week.

Piton stock co. play a return engagement at the Opera House Jan. 11, presenting Her Release.

Clara Poole, a favorite vocalist, of this city, has contributed an interesting article on the care of the voice to the current number of *The Ladies' Home Journal*.

Jennie Worrell, a niece of Manager Ward, Worrell, of the Empire, was married last week to Mr Thomas L. Tatem.

James E. Cooper, owner of Forepaugh's show, a few days ago secured the services of scenic artist Retting. He is now at work on a new spectacle, The Fall of Nineveh, which Mr. Cooper will produce.

Maggie Harold, a prominent member of Frohman's Mr. Wilkinson's Widows co., is the wife of William Davidge, of Roland Reed's co. They are both Philadelphians.

A. J. Sansom, for many years of the Walnut Street Theatre staff, now business manager for Robert Mantell, impressed the "boys" last week with the amount of business he claims for the star on the road.

Charles Bassett, late of Aronson's Casino co., is back in town, and, as he states, considering several offers that he will accept after the first of the year.

Professor Samuel K. Murdoch, merchant, physician, and actor, breathed his last on Dec. 15 at his home, in this city. He did valiant service in both late wars, and made his last appearance on the stage in the Opera House, June 4, 1888, at a benefit tendered him by friends and pupils. He played Shylock.

George W. Monroe, the favorite Irish comedian, [illegible] week, is a native of Philadelphia, and made his first appearance on the stage in this city in 1880.

Al. E. Morgan, formerly connected with the Grand Opera House, is in town as business manager for Hallen and Hart.

One of the most beautiful and attractive members of the Gaiety Opera co. is Miss Nellie Hill. She is possessed of an excellent voice and is sure to rise in the profession she has chosen.

Thomas A. McKee, manager for Robert Downing, is in town, and emphatically denies the report that his star is seriously ill. He states that he will resume his season Dec. 28. Mr. McKee will remain here until the reopening of Mr. Downing's season.

Gustave Hinrichs gave a piano recital of Mascagni's Amico Fritz to a small party of friends last week. He expects the orchestral score and [illegible] the latter part of this month. Del Puente, Selma Kronold, and Helen Campbell have been engaged for the production.

The popular voting craze has at last reached the theatres. The Park Theatre management offer a fifty-nine piece silver tea set to the one securing the most votes. When purchasing tickets at the box-office you are handed a number of votes according to the value of your seat. These you can deposit to the credit of your favorite.

The Nye-Burbank co. gave two fairly successful lectures at the Academy 25, 26.

JOHN N. CRAVANAGH.

BOSTON

Only two Boston theatres do not make a change of bill this week, and with new attractions there ought to be an improvement in the general business done in this city, which was not up to the average last week.

One of the most important new attractions is Piton's traveling stock co. which will make its first appearance at the Hollis Street in Geoffrey Middleton, Gentleman, which will be repeated the entire week. For the second week the co. will undoubtedly give performances of both Her Release and A Modern Match. As the members of the co. have all become local favorites through their performances with other organizations, there is no reason why the engagement should not be eminently successful.

The Men with One Hundred Heads will open the Columbia.

At the Tremont Rosina Vokes gives a complete change of bill, two of the three pieces being entirely new to Boston, while she has not played in the third here for six seasons. Minnie Maddern Fiske's new piece, entitled The Rose, will open the bill, and will afford Fel's Morris unusual opportunities for clever acting. Following that comes Jerome K. Jerome's Barbara, in which Miss Vokes will appear, as in the dramatization of Anstey's The Tinted Venus, which concludes the entertainment. The engagement is proving a decided success in every way, as Miss Vokes' Boston admirers are apparently numberless, and the theatre is crowded at every performance. With the week of 28–2 Miss Vokes will bring the engagement to a close.

An interesting play of the past is revived at the Grand Opera House this week, and Bostonians will again have a chance to see The Banker's Daughter, which has not been given here since it was revived for four weeks at the Museum in 1884. Proctor and Mansfield have engaged a special co. to present the piece Christmas week, headed by Frank Losee. Emily Rigl will again appear in this city, and play Lillian, while Effie Germon, Kate Osterle, Logan Paul, and a large number of other Boston favorites, will be seen in congenial parts. Special scenery has been prepared by the management for this engagement.

Lovers of the realistic will be well suited by the offering at the Boston this week, The Limited Mail. Railroad life will be presented in a thoroughly exciting manner, and the sensational incidents of the melodrama will be shown to advantage on the great stage of the Boston. A Fair Rebel failed to prove successful 14–19, and the houses were the smallest of the season at this theatre, which has been packed almost nightly heretofore.

With the present week's performance A Sailor's Knot will be withdrawn from the stage of the Museum, where the most elaborate arrangements are being made for the season of old comedies.

Blue Jeans, with Jennie Yeamans, the buzz-saw, and all the other strong features, is brought back to Boston this week for the third engagement within twelve months. It has already been played with eminent success at the Hollis Street for five weeks, and now a fortnight's engagement is to be played at the Globe. Celie Ellis has been added to the organization since it left Boston. Sindbad is to follow 4 for three weeks.

Now that The County Fair has started on its second hundred nights so successfully at the Park, the management are planning to celebrate the two hundredth performance on as elaborate a scale as that shown in the banquet to the New England press. Meantime the houses continue uniformly large, and vacant seats are the rarity at that house. The large theatre parties at this house continue to be a noticeable feature.

At the Howard Athenæum One of the Finest is the week's attraction, with its tank and other attractive features. Hyde's Specialty co. is to follow, and Around the World in Eighty Days is an engagement for the near future.

Under the Gaslight is revived at the Grand Museum for the week with Kate Glassford in the principal part. An interesting feature of the engagement is the first appearance this season of T. Gordon Edwards.

At the Palace Dora Wiley still continues a prime favorite and the specialty performances remain of the high standard that is maintained at this house. This week that remarkable family of Japanese acrobats that filled an engagement here some time ago, have returned. They are truly wonderful gymnasts and the little child is one of the most clever lads ever seen in Boston in a similar performance.

During the closing nights of the run of A Sailor's Knot, Eben Plympton was compelled to relinquish the part of Jack Westward, owing to trouble with his throat. His part was taken in an excellent manner by Clarence E. Holt, whose character, Andre Delaunay, was taken by H. Gillus Lonsdale.

Grace Filkins has severed her connection with Rosina Vokes' co. to the great regret of those who had anticipated great pleasure in seeing her during the present engagement of Miss Vokes at the Tremont. Upon leaving the co. Miss Filkins was given a "round robin," signed by almost every member of the organization, who expressed their esteem and appreciation of her work.

A young Bostonian is said to be arranging to back Wallie Eddinger's tour as a star.

Lotta plans to return to the stage next season if her mother's health admits.

When The Lost Paradise is presented at the Columbia, an organization will take possession of the theatre, and, as is now said, remain permanently for dramatic productions. It is to be headed by Carrie Turner as leading lady, and the other prominent members will be Marie Hampton, Maud White, Madame Pompi, Elaine Ellison, John Kellerd, Henry Mills, W. H. Hansel, and W. H. Crompton. It is expected that The Lost Paradise will be given a long run.

Elaborate preparations are being made at the Boston for the presentation of Shiloh, which is to be given for a long season at this house, beginning early in January. JAY B. BENTON.

CINCINNATI.

Henry Arthur Jones' play, The Dancing Girl, with E. H. Sothern as Valentine Danecourt, the central figure, afforded the clientele of the Grand ample entertainment 14–19. Virginia Harned in the leading role, Drusilla Ives, appeared to decided advantage. The cast, excellent throughout, included Harry Eytinge, at one time prominently identified with the old Grand Opera House stock co., and a prime favorite locally, Rowland Buckstone, Wright Huntington, and Jennie Kennark. The Chicago Opera House co. in Sindbad 20–26. Nat Goodwin in The Nominee 27–2.

At the Pike Dr. Daly's Last Word was presented 13–19. Lydia Thompson 20–26, Rose Coghlan 27–Jan. 2. Richard Mansfield 4–9.

Frederick Paulding in The Struggle of Life closed a very successful week's engagement at Heuck's 19. The play itself is of the conventional melodrama pattern, but was excellently cast, and superbly staged, the setting of the fifth act being especially striking. The star, who is a decided favorite in this city, has surrounded himself with an excellent co., the support accorded by Edwin Varrey, Adelaide Ellsworth, Murray Woods and Master Charles Thropp being exceptionally good. Bells 20–26, Joseph Jefferson 27–, Lizzie Evans 3–Jan. 2.

At Havlin's S. S. Wood's old play The Waifs of New York with Katie Emmett as Willie Rufus was well received 13–19. The play is intensely sensational in every respect. George W. Thompson, Amy Ames, Ida Barrows, Lesie Edmunds and Willard Lee acquitted themselves creditably in the more prominent roles. Natural Gas 20–26, Lady Lil 27–Jan. 2.

Lottie Lord Paumier has played an attraction above the average at Harris', for thousands of those pitiet unable or unwilling to disburse a dollar and a half for a seat during past years' performance of the play at the leading theatres, were thoroughly willing to invest twenty-five cents to witness a satisfactory performance. Mabel Walsh and Lillian Masterson alternated in the title role during the week, and the support accorded at the hands of Carl Haswin, Frank Young, Charles Drake, and Annie Merton was satisfactory. The Runaway Wife 20–26; The American Boy 27–Jan 2, P. F. Baker 3–9.

Lester and Williams' co in a burlesque, Me and Jack, closed a highly successful week's stay at the People's 19. The leading features of the play were Polly McDonald's vocalisms, John J. Burke and Arthur O'Brien in their specialties, Carroll and Husted, and Ruby Marion, a contralto singer, whose efforts were enthusiastically applauded nightly. Pat Reilly's Specialty co. is the attraction 20–26. Harry Williams' Own co 27–Jan. 2.

Ida Klein, the prima donna soprano of the Abbey-Grau Opera co., was the vocal soloist at the Sunday "Pop" 13.

The Yale Glee Club will concertize at the Odeon 22.

W. E. Jones, a clever fellow generally, and brother-in-law of Manager John Havlin, is now in full possession of A Pair of Jacks, and will keep the skit on the road for the remainder of the season.

Rachel Booth, who has been playing Hittie Tarbox in Roland Reed's Lend Me Your Wife, severed her connection with the co. 12, and returned to New York.

One of the local managers claims that the proposed legal enactment regulating theatrical prices, and forbidding the sale of tickets beyond the seating capacity of the house, is nothing more or less than a blackmail scheme, and results from the local Solon being refused free admittance to the various amusement resorts.

And one more week goes on the calendar of time without a new theatre being announced for Cincinnati. Verily, something is wrong with the *Enquirer*.

Charles Dickson, the star of the Incog co., was suffering so severely from a cold contracted here that on one or two occasions during the engagement at Heuck's, his role in the Salt Cellar and Incog were played by Mr. Edison in such a satisfactory manner that few in the audience were aware of the change in stars.

The matinee 17 at the Grand Opera House in behalf of the poor Children's Christmas dinner fund, was participated in by the cos of Fred. Paulding, E. H. Sothern, The Last Word, Waifs of New York, Little Lord Fauntleroy, and Lecter and Williams.

Manager Charles May, of the Grand Opera House, Nashville, Tenn., was in the city 14 on business.

Treasurer Lew Wiswell, of the Grand, is confined to his residence suffering from a severe case of the grip, and his assistant, Ed. Aylward, now looks after the front of the house. JAMES MCDONOUGH.

KANSAS CITY.

The Old Homestead played its third annual engagement at the Coates 14–19. The cast was about the same that had been seen here before. Archie Boyd as Joshua Whitcomb, James F. Dean as Cy Prime, and Frederick Sanford as Happy Jack all pleased. The singing of the quartette was repeatedly encored. The Bostonians 20–26.

The L. A. C. E. Society presented a comedy, entitled With Variations, written by Charles Sachs and Seymour Rice, at the Auditorium 15, very creditably. Blanche Judah made a hit in her pretty dances. Sir Edwin Arnold 21, 22.

Herrmann mystified large audiences at the Gillis 13–19. His performances improve each year, introducing new features continually. Strobelka is the latest. His audiences were greatly pleased. He was assisted by Madame Herrmann, Abdul Khan, and several others. Cleveland's Minstrels 24–26.

Anna Eva Fay gave a spiritualistic entertainment at the Coates 13, which was well attended.

The Grand Opera House continues its prosperous career. Fanny Rice in A Jolly Surprise was one of the hits of the season, opening week of 7, to a packed house. The piece proved very popular, all the characters and specialties being of a pleasing order. Fanny Rice in her numerous characters made a very favorable impression, and among the support Andrew Mack, and Lawlor and Thornton, made hits. Howard Athenæum Specialty co. 20–26.

Henshaw and Len Broeck in The Nabobs pleased a succession of good houses at the Ninth Street Theatre 13–19. They have always drawn well here, and this year the performance is better than ever, consisting mainly of clever specialties. Capitola Forrest did some excellent dancing. AGNES WALLACE-VILLA 20–26.

FRANK B. WILSON.

SAN FRANCISCO.

DEC. 15.

E. S. Willard opened at the Baldwin, last night in The Middleman before a crowded house.

J. F. Burrill is a proud man to-day. He had the daring and skill to gather some very clever people from New York, with whom he came out here to open the Orpheum Opera House. This event took place last night before an exceedingly large audience. The Gondoliers was the opera. Cast: The Duke of Plaza Toro, Douglas A. Flint; Luiz, Frank Valenga; Don Alhambra de Bolleros, Charles H. Drew; Marco Palmieri, Henry Hallam; Giuseppe Palmieri, George Olmi; Antonio, James Duffo; the Duchess of Plaza Toro, Emily Soldene; Casilda, Ella Aubry; Gianetta, Tellula Evans; Tessa, Bebe Vining; Fiametta, Josephine Stanton; Vittoria, Pearl Jordan; Giulia, Beatrice Forrest; Inez, Lulu Ward. The presentation was a success in more ways than one. Charles Drew was applauded so heartily when he came on that it was quite a little while before he was able to begin his lines. Emily Soldene is another favorite here. Among the new people Bebe Vining made the hit of the evening. She is a soubrette in every sense of the word, bubbling over with mirth and humor; and so full of mischief every minute that her lack of a good singing voice is entirely forgotten. Tellula Evans, a clever California girl and the wife of Manager Burrill, received a warm welcome as Gianetta. Douglas Flint, Henry Hallam, and George Olmi were very satisfactory. Ella Aubry is pretty, but she only walked through the part of Casilda. The next attraction will be the Grand Duchesse, after which, Marian will be sung about Christmas time. The stage is under the direction of J. W. Norcross, Jr., Charles Bergman is musical director, Goldstein and co., the costumers, and Englander the scenic artist.

At the Alcazar, Ten Nights in a Bar-Room was presented last night for the first time here in many years. The next Alcazar attraction will very likely be Afra, a Christmas spectacle.

John L. Sullivan, Duncan B. Harrison, "Jack" Ashton, and "Jack" Barnitt opened at the Bush last night in Mr. Harrison's new play, Broderick Agra. Cast: Captain Edmund Leigh, H. M. 14th Regiment, Duncan B. Harrison; Lieutenant Robert Bell, Joseph Swickard; Surgeon Roger Wood, Edward Thayer; Broderick Kelly, champion of Tralee ("Broderick Agra"), John L. Sullivan; Murtagh O'Dowd, George E. Bryant; Neil O'Dowd, A. S. Wallis; Emanuel Cohen, William P. Sheldon; Dennis Kelly, Edwin Hanford; James O. Scott, Mary Wenther, Esther Lyons, Kate Murphy, Ruby Eldridge, Mrs. Julia Roberts, Pauline Maitland. Land I will be the next play at the Bush, as it comes Monday. Dan Sully in The Millionaire, and Bobby Gaylor will follow.

At the Tivoli, business continues good, where the opera is changed every week. Billie Taylor was put on last night with the following cast: Captain, Phil Branson; sir Marcus Lan. M. Cornell; Billie Taylor, Arthur Messmer; Ben Barnacle, Tom Ricketts; Christopher Crabb, Frank Pearson; Phoebe Fairleigh, Thilie Salinger; Arabella Lane, Lena Salinger; Eliza Dabsey, Grace Vernon; Susan, Emma Vorce.

P. J. Kennedy is the advance agent of the Harrison-Sullivan comb. Esther Lyons as Martha Dailey convinced me that this attractive young woman is an actress.

Gracie Plaisted, at her own request, is resting this week.

Manager S. P. Cooney is not snow-bound this year, and is well.

The Bumpus co. no longer exists. It is now the San Francisco Bill Posting co.

Whiting Allen gone with Forepaugh's Circus. It sounds funny.

Mrs. Willard is here, and is working upon a new play for Mr. Willard.

Frank Hume is the editor and dramatic critic of the *Wasp*. He was recently married to a rich and handsome Frisco girl, and is the newly-elected president of the Press Club.

Martin Lehman is here booking some excellent attractions for his Los Angeles theatre.

J. D. MACDONALD.

BROOKLYN.

Minna Gale was at the Park Theatre 14–19 in a repertoire of plays including Romeo and Juliet, the Hunchback, Ingomar and The Lady of Lyons. She made a good impression by her acting, but her support is weak in parts. Creston Clarke and Russ Whytal were good in the different roles, which they assumed during the week.

Brooklynites flocked to see The County Fair at the Grand Opera House 14–19. It was one of the most successful engagements of the season. Marie B. Ives as Abigail Prue gave an excellent personation, while the other actors including Cold Molasses and the cow were loudly applauded. The Sunday with its magnificent stage effects and a good cast 21–27. The Old Homestead week 28–Jan. 2.

Ole Olson proved a popular success at Holmes' Star Theatre 14–19. The Swedish Ladies' quartette was well received. A Fair Rebel 21–26.

Messrs. Hyde and Behman gave their patrons a capital programme week ending 19, including Webber and Fields, Filson and Erroll, Kramer and Bentley, Swift and Chase, Mand Hart, Dryden and Mitchell, and John Wartman. A good bill for Christmas week.

The Meininger co. are at the Academy Christmas week, presenting Julius Cæsar with all the original accessories and costumes as seen in New York. The Wolf Hopper Opera co. in Wang will be at this house 28–2.

The Marriage Dramas, for the benefit of the Brooklyn Training School and Home for Young Girls, was given evening of 17 and a matinee 19 at the [illegible]. P. Flockton, the well-known actor, also directed the affair.

There will be extra matinees at all the houses on Christmas Day.

The CHRISTMAS MIRROR has had a large sale in this city, and has received universal praise.

E. M.

BROOKLYN, E. D.

The Old Homestead drew crowded houses 14–19. The County Fair 21–26.

Gus Williams in Keppler's Fortunes to excellent business at Lee Avenue Academy of Music 14–19. The Cadi 21–27.

W. H. Powers' co. in The Fairies' Well to big business at the Novelty 14–19. Lost in New York 21–26.

O'Dowd's Neighbors was presented at the Bedford 14–19. Birds of a Feather 21–26.

The Fay Foster Burlesque co. to excellent business at the Grand 14–19. George Dixon's Specialty co. 21–26.

DETROIT.

Frederick Paulding in The Struggle of Life played to large business at the Lyceum 7–12. The piece has been commented on at length in THE MIRROR, and, therefore, it is not necessary to add anything further at this time. With all due respect to Mr. Paulding's abilities and his excellent co., it must be said that of the grand scenic effects, which are almost marvelous, and the play itself, the former must be conceded the palm, although the work of Mr. Paulding, Edwin Varrey, Adelaide Fitzallen, and Mrs. Selden was up to their usual high order, and the rest of the support was quite satisfactory.

Fanny Davenport opened a week's engagement at the Detroit Opera House 14 in Sardou's Cleopatra.

At Whitney's Grand Theatre Joseph Arthur's Still Alarm crowded the house at each performance, 7–12. The co. was only fair, but the stage settings were excellent. Bottom of the Sea opened 14 to the usual large house. The piece is well staged, the co. presenting it of average ability, and give a very fair entertainment.

Victor's Vaudeville co. did not please the patrons of the Griswold Street Theatre, neither did the style of entertainment please Manager Hill, and the co., which was billed for one week, gave one performance only, Manager Hill canceling the engagement immediately after the Monday night performance.

The Detroit Opera House was given up to a local charitable entertainment 7–12, with Ben Hur tableaux.

Richard Golden in Old Jed Prouty is announced at the Lyceum 17–19. Men and Women at the same house 21–26.

Pauline Hall in Madame Favart and La Belle Helene at the Detroit Opera House 21–26.

Hands Across the Sea at Whitney's 21–26.

Al. Davidson, of this city, who has been acting treasurer of Rose Coghlan's co. for the past two months, has returned home, the regular treasurer, who has been ill, having sufficiently recovered his health to resume his duties.

FREDERICK K. STEARNS.

WASHINGTON, D. C.

The rapid approach of the holidays, and the consequent preparation therefor somewhat detracted from the attendance 14–19 at the five theatres in this city, notwithstanding unusually prominent attractions were in town.

At the National Joseph Jefferson and his comedy co., admirably selected and evenly equipped, drew small houses to see The Rivals and The Heir at Law. The excellent acting of every member of this co. has been quite generally commented upon by our local critics. Charles Dickson in Incog 21–26.

That Richard Mansfield is tremendously popular in Washington was amply evidenced by the large audience that crowded Albaugh's on the opening night of the week, and which repeated itself night after night. The plays presented were Beau Brummell, Prince Karl, A Parisian Romance, Don Juan, Dr. Jekyll and Mr. Hyde. Mr. Mansfield's co. is a strong and excellent one. Gus Williams 21–26.

The Pearl of Pekin drew good houses every night at the Academy of Music, and next week Charles Frohman's Comedy co. will present Jane.

Sensational comedy drama is warranted to draw crowded houses in Washington, and as a consequence A. W. Fremont, in Joseph D. Clifton's 777, filled the Bijou every night with large audiences. Vaudeville attraction by Devoy and Smiley 21–26.

The Lyceum had a week of variety with the American Four Vaudeville co. to good houses. James H. Wallick in The Mountain King and The Bandit King 21–26.

The Choral Society, with Walter Damrosch as conductor, will render "The Messiah" at Albaugh's 31 with a chorus of 250. The Symphony Orchestra of New York will participate.

EDWARD OLDHAM.

BALTIMORE.

Harris' Academy of Music enjoyed a gala week 14–19 during the engagement of Evans and Hoey in The Parlor Match. The house was packed at every performance, and the S. R. O. sign was hanging in the lobby. The farce has been reconstructed, and most of the business is new, and it enthusiastic applause count for aught Old Hoss, Innocent Kid, and McCorker have many days of prosperity before them yet.

The Man with a Hundred Heads was presented at Ford's Opera House 14–19. Joseph Jefferson in The Rivals next.

Mme. Janauschek began a week's engagement at the Lyceum 14 in The Harvest Moon before a well pleased audience. On Tuesday she was taken ill, and by advice of her physician she cancelled her engagement. She is now convalescing, and expects to leave for Richmond 28. Marie Geistinger in repertoire next.

At Holliday Street Theatre His Natal Day drew good houses 14–19. The performance was a number of specialty acts—some good, some bad—strung together and seemed to please the audiences very much. Charles T. Ellis in Casper the Vodler is the current attraction.

The Sea Queen, after a two months' tour on the road, returned to the Howard Athenæum last week and was given with the same brilliant stage setting and with some capable co. that appeared in the production here early in the season. William Muldoon, the wrestler, gave exhibitions with some of his pupils during the performance. The houses were good sized and appreciative.

Sam Devere and his co. filled the Monumental Theatre nightly during 14–19 and gave a good variety bill. French Folly co. next.

The Royal Slave, a Mexican drama, was presented at the Front Street Theatre last week and proved a performance much above the average [illegible] ran. Pompeii the Last Days [illegible] really meritorious [illegible] Business satisfactory.

J. Swisert Calvert, of the Folly Comedy co., is as

his home in this city. He has signed with the stock co. of the Edgeworth Avenue Opera House, at Atlanta, Ga., and will leave for there early in the coming year. HARRY P. GALLIGHER, M. D.

LOUISVILLE.

The one-night engagement of Joseph Jefferson at Macauley's crowded the house to the doors. Nothing remains to be said of the great actor in The Rivals. Louis James in Florence's old part, Sir Lucius, was first-class in every way.

Richard Golden in Old Jed Prouty, a play quite familiar here, finished the week. Mr. Golden's portrayal of the old Down-Easter is well known and thoroughly enjoyable.

Paul Kauvar is the opening attraction of this week, and it is drawing satisfactory business. The Charity Ball follows. Julia Marlowe will be the Christmas attraction.

The Masonic will be closed until 27, when Effie Ellsler, supported by C. W. Couldock, comes in a revival of Hazel Kirke.

The Last Word will be the Masonic's holiday opening.

The Theodore Thomas concerts and Thermidor are underlined at the Auditorium.

W. A. Whitecar in The Vendetta is drawing large audiences at Harris'. It is an unusually good play of its kind, somewhat lurid, but with a sustained interest throughout. The Burglar next.

The Transatlantiques, a specialty organization, is at the Bijou. A number of clever variety people give a first class entertainment. Robert Stickney, the well-known circus rider, is prominent in the co.

U and I follow.

At the New Buck the Rentz-Santley co. is the attraction. Nellie Page and Lottie Elliott do good work. The costumes worn in the burlesque, Fellies of Man, are in the nature of a revelation. The May Howard co. 21-26.

Thomas Nelson Page read selections from his own writings before a large audience at the Masonic 15.

It is said that Isaac Dinkelspiel, editor and part owner of *Sunday Truth*, will probably purchase an interest in the Wilbur Opera co.

Manager Macauley's daughters, the Misses Mary and Rachel, will come home from Vassar for the holidays.

Jay Durham, formerly engaged in the railroad interest here, is in the city in advance of Julia Marlowe. Mr. Durham, when a resident of this city, organized the Blue Grass Club, a social affair, similar to the celebrated Gridiron Club.

Rumor has it that the Bostonians will produce next season the opera which is the joint work of Henry Waller, the adopted son of Mrs. Scott-Siddons, and of Young E. Allison, the latter a prominent young newspaper man. The name of the work has not been announced. Friends of the author and composer predict a success when the opera is produced.

Douglass Shirley has returned from the East. He neither denies nor affirms that he is engaged to Lotta. It is given out, however, that the little lady will be Mr. Shirley's guest for some days in the near future, while en route to California.

CHARLES D. CLARKE.

CHICAGO.

Mr. and Mrs. Kendal began their farewell engagement at Hooley's Theatre, appearing in A Scrap of Paper, Impulse, The Ironmaster, and The Weaker Sex. They were welcomed by large and fashionable audiences, and the fortnights' stay will, no doubt, be most prosperous. These clever artists have made the class of drama above named their own, and they have no rivals in depicting the varied emotional and comedy characters in these plays.

Roland Reed, in his latest success, The Club Friend, has proved a splendid card at the Grand Opera House. The comedian has a part that presents him in a new and admirable light, and it is superior to the buffoonery he has been wasting his time on. For the last week of the engagement he will be seen in Lend Me Your Wife.

The Country Circus is at McVickers.

Sindbad closed an exceedingly prosperous season at the Opera House and the spectacle will now go on tour. Aronson's Opera co. from the New York Casino in Uncle Celestin 21-27.

Shenandoah is drawing crowds to the Columbia. The cast has been changed slightly, but the old favorites remain, including Frank Carlisle as Kerchival West. It remains through the holidays, and Dec. 23 will bring its Chicago record up to 250 performances. This will be a souvenir event.

The Howard Athenæum co is at the Haymarket. Paul Kauvar 20-26.

At Havlin's Our Irish Visitors had a prosperous week. McCarthy's Mishaps 20-26.

The Ivy Leaf was the attraction at Jacobs' Clark Street Theatre. Fabio Romani 20-26.

Spider and Fly, a peculiar affair that is neither farce nor extravaganza, drew well at the Alhambra. True Irish Hearts 20-26.

The Midnight Alarm met with favor at Jacobs' Academy of Music. Spider and Fly 20-26.

McCarthy's Mishaps, a knockabout Irish farce, did well at the Windsor. Mattie Vickers in Edelweiss 20-26.

Frank Frayne in The Boy Ranger pleased the patrons of the People's, and filled the house. Ada Melrose in The Southern Rose 20-26.

Theodore Thomas gave two concerts at the Auditorium 18, 19, assisted by Emil Fischer, basso. The near approach of Christmas prevented large audiences.

W. L. COSSAR

NEW ORLEANS.

Vernona Jarbeau, in her musical farce-comedy, Starlight, supported by an excellent co., has done a magnificent business at the Academy of Music. Jolly and jaunty Jarbeau is above the soubrette. She sings, she kicks, she dances, she is all fun and frolic, and is a comedienne. She displays high art, as far as the public is concerned, by not depending only upon her own efforts to amuse, but surrounding herself with an excellent co. of merrymakers.

Joseph Haworth, with a good co., has done fairly well at the Grand Opera House in Ruy Blas and St. Marc. Miss Katherine Kidder was the leading lady and won much favor here.

The French Spy, with Maude Atkinson and a very mediocre support, has played to a small business at the St. Charles Theatre.

Kitty Langley and a rather mediocre co. have been the attraction at The People's Theatre.

The French Opera co. continues its very successful performances at the French Opera House.

Next week the classic and legitimate drama will have a great revival in this city. Frederick Warde will be seen at the Academy of Music in The Lion's Mouth, Alexander Salvini at the Grand Opera House in Three Guardsmen and Don Cæsar de Bazan, and Mlle. Rhea at the St. Charles Theatre in two historical plays.

The Merchant, due at the Grand Opera House here New Year's week, has gone into bankruptcy.

Fisher's Cold Day co., with Carlotta, will rest in New Orleans this week before going to Texas.

Emma Field, who has been playing Enid in Mr. Barnes of New York, is a young woman as charming away from the stage, socially, as she is on the boards as an actress. She has near relatives in this city and hosts of friends.

Manager Henry Greenwall has gone to Texas to look after his Little Tycoon Opera co.

Robert Brower, an experienced old-time manager, now in charge of the business of Frederick Warde, is in the city.

"Jack" S. Sanford, advance agent for Mlle. Rhea, is here.

LAMAR C. QUINTERO.

DENVER.

At the Broadway, Kate Claxton gave two changes of bill week ending 12. The patronage leaned toward the old stand-by, Two Orphans, instead of World Against Her. Miss Claxton's Louise has lost none of its sweetness. Her co. is very good. Nothing on this week except an amateur performance of Chimes of Normandy the last three nights. Christmas week, Clemenceau Case, with Sybil Johnstone.

At the Tabor, Yon Yonson was very well patronized, especially up stairs. It was a good performance, the people being all capable, and the piece itself of sufficient novelty to please. Dr. Bill opened last night, 14. House good.

In the reorganization of the stock at the People's, it is said that none of the old members will be retained, with the possible exception of Messrs. Kusel and Williams. George Wessells, of California, will be leading man.

Fred. Peel, the advance man of Yon Yonson, is on the playbills, "inciter of public interest."

Fanny Davenport's Cleopatra was one of the most imposing in the array of dates at the fair. Carmencita's Spanish dancer brought $32 into the treasury.

Rosner's Hungarian orchestra is reported to have disbanded, and gone to San Francisco. It was at the Broadway Casino, Colorado Springs, last Summer, but lately has been engaged in Denver.

Clay Clement and Agnes Lane were tendered a benefit at the People's 13. The former, it is said, will have a co. of his own, and go to the Northwest, and the latter will go East.

W. P. PRATHOPY.

ST. LOUIS.

A Straight Tip played a good week's engagement at the Olympic Theatre with the versatile James T. Powers as the star. Mr. Powers is very clever, while "Pete" Dailey divided the honors with him. The co. is a good one, and the play is crisp and full of many bright lines and lively music. The Old Homestead 20-26.

The Bostonians gave a repertoire of operas—Robin Hood, Carmen, and Dorothy—at the Grand Opera House to big houses during the week. Each of the performances was delightfully and artistically given, with handsome stage settings and rich costumes. The cast of each opera was a well-balanced one, and encores were repeatedly called for and given. Frederick Paulding follows.

The Burglar was presented at the Hagan. Kate Claxton in The Two Orphans 20-26.

Evangeline was revived at Pope's Theatre during the week and drew big audiences. Several of the original people were in the cast. Huda Thomas, sprightly and pretty, took the leading role of Gabriel, and, in spite of a severe cold, sang and acted splendidly. She received encores each evening and was undoubtedly the drawing feature of the attraction as she is well known and very popular with St. Louisians. W. A. Brady's After Dark 20-26.

Two Old Cronies, with new lines and many newly added features, drew big houses at Havlin's Theatre. Frank Wills was particularly clever himself, and has surrounded himself with equally clever people, making his co as good a farce co. as is on the road. The Boy Tramp 20-26.

At the Standard Theatre the Howard Burlesque co. did a good business. The co. is a large one and has many creditable features in it. Williams and Orr's Meteors 20-26.

Eva Ray Hamilton, who has attracted but very few people to the Standard Theatre through her notoriety has been guyed at each performance, by the orchestra, on her entrance. They play "Johnnie Get Your Gun," "Comrades," etc.

Manager Ollie Hagen, of The Hagan, has fitted himself up a very handsome private office in his new theatre. It is the prettiest in town.

Mr. Fennessy, of the People's Theatre, Cincinnati, was in the city for a few days, trying to count the Standard Theatre in, in his circuit.

Rose Coghlan and John Sullivan, through the courtesy of Manager Short, of the Olympic Theatre, saw part of A Straight Tip from a private box 13. At the close of the first act Miss Coghlan left the theatre because she was told that before she came in "Pete" Daily, who plays the part of a tout, said to one of the young ladies in the cast who wants to star, "Here, Rose Coghlan, stop that." When Miss Coghlan was told that, she got up and left the theatre after the first act.

George Wiseman, a prominent church choir singer here, and the divorced husband of Ethel Farrington, will join the Aronson Casino co. about Jan. 1.

Ferrers Knivett, the treasurer of the Rose Coghlan co., who has been quite ill for several weeks, joined his co. here, feeling very grateful to Miss Coghlan for her kindness to him during his illness.

The two Miss Hawthorns introduced a very pretty little dance in the opera of Carmen at the Grand Opera House.

Ed. Hoff was very enthusiastically received when he appeared with the Bostonians this week. He is a great favorite here and has many friends.

W. C. HOWLAND.

PITTSBURG.

Owing to the illness of Modjeska the Duquesne Theatre was obliged to be closed for the week. The loss is a serious one, as the advance sale was very large. Stuart Robson 21-26.

Corinne in Carmen Up to Data opened at the Bijou Theatre 14 to a crowded house. Maggie Mitchell 21-26.

At the Alvin Theatre Carmencita drew large and fashionable audiences 14-19. The supporting vaudeville co. is far inferior to what may be seen every night at Manager Williams' Academy of Music; the sinuous, inimitable Spaniard is the beginning and end of the performance, excepting, perhaps, the musical number of the Spanish Students. Joseph Jefferson 21-23; Knotty Affair 24-26.

Charles Dickson in Incog. made a decided hit this week at the Grand Opera House, and what was lacking in quantity was made up in the appreciative quality of the audience. The co. is a good one. Nat C. Goodwin in The Nominee 21-26.

Manager George C. Jenks fairly filled the large Auditorium 15, when Gilmore's Band gave two concerts.

A Barrel of Money drew large houses all week at Harris' Theatre. P. F. Baker 21-26.

The City Club gave a fair variety performance at Manager Williams' Academy of Music 14-19. Harry Williams' Own co. 21-26.

Messrs. Stair and Nicolai have started an extra Barrel of Money co. on the Western circuit. It will be known as the Western co. The initial performance was given at Joliet, Ill., 8. Prosperity seems to attend it.

Fred. De Leon, one of the comedians of the Corinne co., has been very ill with an attack of grippe.

Manager Harry Williams has gone East.

EDWARD J. DONNELLY.

CLEVELAND.

Carmencita closed at the Opera House 7-9 to a very large business. The co. that Koster and Bial have surrounded Carmencita, with the exception of the Spanish Students, is a little the worst we have ever had here. Mr. and Mrs. Kendal 7-12 to very big business in A Scrap of Paper, A White Lie, The Ironmaster, and Still Waters Run Deep. De Wolf Hopper opera co. in Wang 14-19. Effie Ellsler Dec. 21-26. Men and Women 28-2.

Primrose and West's Minstrels closed at the Lyceum 7-9 to large business, and gave a very good performance. The Old, Old Story 10-12 to fair business. A Mile a Minute 14-19. The Dazzler 21-26.

Gus Hill's World of Novelties closed 7-12 at the Star to very good business. Sam T. Jack's Creoles 14-19. A Soap Bubble 21-26.

JULIUS MENGENSDORF.

JERSEY CITY.

Robert Mantell appeared at the Academy of Music 14-19 in Dumas' drama, The Corsican Brothers. The star gave an admirable impersonation of the dual role of the brothers, Louis and Fabien de Franchi, and was well supported by a competent co. The business, while fair, was not as good as the merit of the performance deserved. The Police Patrol 21-26.

Maggie Mitchell and a strong co. presented The Little Maverick at the Opera House 14-19. The part is well suited to Miss Mitchell and her personation of the role was well received. Business fair. The Stowaway 21-26.

Rubenstein, the great pianist, has at last consented to come to America to give a series of concerts. The inducement held out was $25,000. Rubenstein has always refused American offers as he dreads crossing the ocean. The success of Paderewski probably promoted him to reconsider the matter. He will appear here in 1892.

The London Independent Theatre will give another performance early in January. The programme will be as follows: A translation by C. W. Jarvis of Maeterlinck's one-act play L'Intruse; The Parson's Call, a one-act piece, by Arthur Symons, founded on Frank Harris' "A Modern Idyll," and a revision of Theodore de Banville's one-act play Le Baiser, translated into English by John Gray.

Massenet's opera Le Rêve has been produced at Darmstadt (Germany) with great success.

Count de Miranda, husband of Christine Nilsson, has been appointed Spanish Ambassador to Sweden and Norway. He will reside, of course, at Stockholm, the birthplace of the great singer.

CORRESPONDENCE.

ALABAMA.

TALLADEGA.—CHAMBERS' NEW OPERA HOUSE: A Social Session 5. Owing to a severe rain and wind storm there was a small audience. Frederick Warde in The Lion's Mouth to the largest and most select audience of the season.

MONTGOMERY.—OPERA HOUSE: A Social Session 3 to fair business 8.——THEATRE: Vernona Jarbeau Comedy co. in Starlight to a large audience 9.

TUSKALOOSA.—ACADEMY OF MUSIC: Vernona Jarbeau 4 to a large audience. Performance satisfactory. Social Session 5 to a fair house. Mrs. Tom Thumb co. to a full house at matinee. Pay Train 10.

OZARK.—CASEY'S OPERA HOUSE: Kate Mortimer to fair business 12. Blind Tom 23; Zig-Zag 24.

SELMA.—ACADEMY OF MUSIC: Frederick Warde 25 in The Lion's Mouth to the largest and most enthusiastic audience that has gathered in the Opera House this season. Two Old Cronies 27 to immense business.

GADSDEN.—KYLE'S OPERA HOUSE: The Jarbeau Comedy co. 3 to a good house. The performance was well received. Al. G. Field's Minstrels 4 to the banner house of the season, which extended an ovation. This co. was here two days prior to the performance and made many personal friends. Tom Thumb Specialty co. 9 to small audiences matinee and night.

ARKANSAS.

LITTLE ROCK.—CAPITAL THEATRE: Patti Rosa as Imp to S. R. O. 9; Maude Granger, supported by a most excellent co., in Inherited 11. The acting of Miss Granger was heartily encored. Packed house. J. C. Stewart in Fat Men's Club to a good house 12. Conried Opera co. matinee 12 in Gypsy Baron; largest matinee of the season. Same co. at night in Poor Jonathan before a very large Saturday night audience.

PINE BLUFF.—OPERA HOUSE: Patti Rosa in Dolly Varden 8; good business. Maud Granger in Inherited to a large and well-pleased audience 9.

NEWPORT.—THEATRE: Patti Rosa in Dolly Varden opened the new theatre under the most favorable auspices. Our theatre is one of the finest in the State.

HOT SPRINGS.—OPERA HOUSE: Paul Kauvar co. 2, 3 to good business. Maude Granger 8 to poor business in Inherited. Patti Rosa in Dolly Varden 21; overflowing house.

HELENA.—GRAND OPERA HOUSE: Rhea and her talented co. played to the largest and most fashionable audience of the season 10. Fat Men's Club 12; good Saturday night business.

FORT SMITH.—GRAND OPERA HOUSE: Alexander Salvini 2, 3, supported by an even co., delighted fair-sized audiences in Don Cæsar de Bazan and The Three Guardsmen. Below Zero 5, and Last Days of Pompeii 7, to small business. Maude Granger 11, 12, 13 Inherited, and Camille to business less than deserved. Uncle Hiram Comedy co. to a small house 14.

CALIFORNIA

LOS ANGELES.—GRAND OPERA HOUSE: Mistletoe Bough 11, 12.——LOS ANGELES THEATRE: Duncan Harrison John L. Sullivan co 8-10; light business. Goodyear, Elitch and Schilling's Minstrels 18-20.——ITEM: McLain and Lehman, managers of the Grand Opera House, have secured an interest in the management of the San Bernardino Opera House and will add it to the circuit, played by them. Manager Lenman is on a flying trip to San Francisco on business connected with the Grand.

SACRAMENTO.—NEW METROPOLITAN THEATRE: The Noss Family in musical specialties 4, 5, to light business. W. S. Cleveland's Big City Minstrels 6 to a large house.

STOCKTON.—THE AVON: McKee Rankin to fair business 10. Mr. Potter of Texas 15; Cleveland's Minstrels 19.

FRESNO.—BARTON OPERA HOUSE: Goodyear, Elitch and Schilling Minstrels 7. Mr. Potter of Texas 11; John L. Sullivan in Honest Hearts and Willing Hands 12. All these cos. played to unusually large business.

COLORADO.

PUEBLO.—GRAND OPERA HOUSE: Gilmore's New Devil's Auction 8, 9; large audience first night, but about half a house second night. The play was well produced and the scenery very elaborate. Old Homestead to the capacity of the house 10, 11.

COLORADO SPRINGS.—OPERA HOUSE: The Devil's Auction was presented to light business 7. The Old Homestead to S. R. O. 12. This was one of the largest and most select audiences of the season.

LEADVILLE.—TABOR OPERA HOUSE: The Old Homestead to good houses 8, 9. The Devil's Auction to a small house 10. Dr. Bill to a fair house 11.

CONNECTICUT.

WATERBURY.—JACQUES' OPERA HOUSE: The Soudan 9, 10 to crowded houses. The Bracey, Stevens, and Bell Colored Specialty co. made its first appearance on any stage 14 to a small audience, giving a very unsatisfactory entertainment. The co. was booked for 15, but Manager Jacques wisely induced them not to appear.

NEW LONDON.—LYCEUM THEATRE: Ballen and Hart in Later On attracted a good-sized audience 10. The Hustler 14, return engagement, to fair business.

WILLIMANTIC.—LOOMER OPERA HOUSE: James R. Mackie in Grimes' Cellar Door to good business 11.

HARTFORD.—PROCTOR'S OPERA HOUSE: Fair-sized audiences witnessed Agnes Herndon in La Belle Marie 14, 15. The play proved a strong melodrama. Cora Tanner, with an excellent supporting co., was greeted by large audiences 16, 17. Her new play, Will She Divorce Him? was well received. Miss Tanner displayed some elegant costumes. William Crane in The Senator 18.——ITEMS: William M. Smith, the late manager of the Standard Theatre, in St. Louis, was buried from his old home in Norwich, Conn., the past week. He was one of the original members of the Elks. There is no lodge located in Norwich, but four residents of that city, who are members of Hartford Lodge, were selected as pall-bearers. They were Mayor Crandall, Dr. Harriman, Captain Thomas Allen, and Senator Alex. C. Robertson.—An attempt to run a theatre train from here for those who wish to attend the Bernhardt performance in New Haven will hardly be a success. Hartford has not thus far retrograded so far as to rely on New Haven for its amusements.

MERIDEN.—DELEVAN OPERA HOUSE: The Fire Patrol to good business 10. The Hospital Concert (local), with Mary Howe as the attraction, drew a big house 11. Manager Delevan kindly gave the use of the Opera House, and his generosity was very much appreciated by the hospital committee. Between $500 and $600 were realized. Mora, supported by Fred Williams, in repertoire 14-19 to good business. Stolen Kisses 19 to a satisfactory house.

BRIDGEPORT.—GRAND OPERA HOUSE: The Soudan 11, 12 was excellently mounted and cast; the three performances given were attended by large audiences, which were high in their praise of the manner in which the piece was presented. Carroll Johnson in The Gossoon 13; fair attendance.——BUNNELL'S THEATRE: Webber's U. T. C. co. paid their annual visit to our town 14, 15, and were well repaid.

NEW HAVEN.—HYPERION THEATRE: Hanlon Brothers' Superba was presented to large and appreciative audiences 9-12. The Senator 19.——GRAND OPERA HOUSE: E. J. Hassan's One of the Finest drew full houses at each performance 10-12. Through Mr. Hassan's kindness a large party from his Summer home, "Silver Sands," enjoyed the play 12. The Rose Hill Folly co. gave a very fair variety and burlesque show 13-16 to large and well-pleased houses. Webber's U. T. C. 17-19.——PROCTOR'S OPERA HOUSE: The Hustler to only fair business 9. Hyde Specialty co. 10-12 to light business. Co. fair, but variety will not pay at this house, as they will learn some day. Lectures ditto. Thomas H. Cummings gave two lectures to frosty houses 14, 15. Agnes Herndon 16, 17.

NORWICH.—BROADWAY THEATRE: The Soudan was well presented to big audiences 7, 8. The co. was thoroughly competent, and the scenery the most elaborate ever shown here. The Midnight Alarm, under the auspices of the local fire cos., drew a large house 23.

DELAWARE.

WILMINGTON.—GRAND OPERA HOUSE: Mme. Janauschek in her new play, Harvest Moon, pleased good-sized houses 4, 5. Hands Across the Sea 7-9 was also well patronized. The Ford Clarke English Comedy co. in a round of old English plays drew large audiences 10-12. This co. closed their season here. They started out to play a ten weeks' season, but extended it to seventeen weeks, and have been unusually prosperous, too.——ACADEMY OF MUSIC: This house is now under the management of Jule Reybold, of this city. George Hart's Boston Specialty co. opened 7-9 to big houses, followed by Burr Oaks 10-12, which also drew good houses.

FLORIDA.

JACKSONVILLE.—PARK OPERA HOUSE: Prince and Pauper 7; packed house. Milton Nobles, in A Son of Thespis to a crowded house. A Social Session 13.

PENSACOLA.—OPERA HOUSE: The Pay Train 7; big house. Vernona Jarbeau 10; very satisfactory business.——ITEM: The Jarbeau co. were considerably shaken up by a railroad accident near Selma, Ala., the sleeping car jumping the track, and rolling down an embankment. Frederick Warde's advance agent was also on board. Fortunately no one was injured, and the co. has been able to keep its engagements.

OCALA.—OPERA HOUSE: Milton Nobles 11 in From Sire to Son to the largest house of the season. Blind Tom 14.

GEORGIA.

SAVANNAH.—THEATRE: Two Old Cronies pleased a large audience 11. Fannie Bloodgood made quite a hit with the song "Oh, What a Difference in the Morning!" London Gaiety Girls 12; large male audience. Margaret Mather in Joan of Arc 14. The star's first appearance here; she was recalled at end of each act. Otis Skinner as Charles VII. was excellent. Scenery and costumes good.——ITEMS: The Two Old Cronies will have a Christmas Tree at Vicksburg, Miss., during the holidays.——Savannah Lodge, B. P. O. E., installed Jacksonville Lodge 221. This Order is rapidly growing in the South.—James Neill, of The Senator co., was here this week, owing to the death of his sister.

BRUNSWICK.—L'ARIOSO OPERA HOUSE: Milton Nobles' co. in A Son of Thespis 7 to a large and well pleased audience.——LATER: The Two Old Cronies (Anderson's) 12; fair business in spite of a counter attraction in the shape of a city election.——ELKS: The district deputy and his assistants who were to install our local lodge of Elks 14 could not come here, and the installation had to be postponed. The following officers have been elected and appointed: George W. Coates, E. R.; L. W. Bennett, E. L. K.; C. L. Elliot, E. L. K.; F. E. Cunningham, E. L. K.; R. S. McIver, Secretary; L. C. Bodet, Treasurer; I. S. Thomas, Esquire; D. G. Hays, Tyler; I. N. Bishop, I. G.; William Crovatt, Chaplain. Trustees, Dr. L. R. Botsford, Hon. A. J. Crovatt, Lieut. George W. White.

AMERICUS.—GLOVER'S OPERA HOUSE: Milton Nobles in From Sire to Son 9; large and appreciative audience. Milton Nobles always draws a good house in Americus. A Social Session 10; to moderate business. Two Old Cronies 14.

ALBANY.—WILLINGHAM'S OPERA HOUSE: A Social Session to a large and well pleased audience 11. They report bad business throughout the Cotton Belt.

ATLANTA.—DE GIVE'S OPERA HOUSE: Frederick Warde in The Lion's Mouth and Mountebank 7, 8 to large and appreciative audiences. London Gaiety co. 9 to a good male attendance. University Glee Club pleased a small house 10. Twelve Temptations 11, 12 to excellent business.——ROSEWOOD AVENUE THEATRE: Duncan Clark's Female Minstrels 10 to good receipts.

ILLINOIS.

AURORA.—EVANS' GRAND OPERA HOUSE: W. S. Cleveland's Minstrels pleased a large house 9. The Pulse of New York to a fair house 11. The co. is deserving of large attendance. The Boy Tramp, supported by a good co., pleased a fair house 14.——ITEM: Harry Freeman, formerly clog dancer with Beach and Bowers, is at his home in this city for a few weeks. Harry Mulvey, the comedian, with Scott Raymond's Railroad Show, who was ill here, left this week to join his co. at Ashland, Ill.

JOLIET.—THEATRE: A Turkish Bath to rather a slim house 14. The co. is good and the piece fair, and was well received. Marie Heath's singing and dancing, and Emma Berg's singing were applauded. Midnight Alarm 21; Mr. Barnes of New York 26.——ITEMS: Owen Ferree replaced J. L. Millard as advance agent of A Turkish Bath.

STREATOR.—PLUMB OPERA HOUSE: The Burglar 10; only a fair-sized house.

CHAMPAIGN.—WALKER OPERA HOUSE: The Burglar was presented to a fair sized audience 8. Fabio Romani 15.

QUINCY.—OPERA HOUSE: Henshaw and Ten Broeck gave a very enjoyable performance of The Nabobs 10 to a good house. Kajanka filled the house 14. Cleveland's Minstrels 17; Evangeline 20; The Burglar 21; Prince and Pauper 23.

FREEPORT.—GERMANIA HALL: The Buchanan Comedy co. to good business week ending 12. The Burglar 17.

DECATUR.—GRAND OPERA HOUSE: Daniel Frohman's Lyceum co. in Charity Ball 9; good house. A Knotty Affair to a small house 10. Herrmann 11; good business.

SPRINGFIELD.—CHATTERTON'S OPERA HOUSE: Mattie Vickers in Edelweiss 7; top heavy house. Charity Ball 8; large audience. A Knotty Affair 9. Herrmann puzzled and pleased a fair audience 12. P. Alexander Johnstone, the mind reader, gave a very bewildering entertainment before a good-sized audience Sunday evening, 13.

LA SALLE.—ZIMMERMANN'S OPERA HOUSE: Mattie Vickers in The Circus Queen 9; The Burglar was presented 11 to a large and well pleased audience.

BLOOMINGTON.—NEW GRAND: Two Old Cronies 9; fair business. Cleveland's Minstrels 10; good business. A Knotty Affair was presented 11. Sol Smith Russell in Peaceful Valley 14 to a crowded house. Boy Tramp 17; Paul Kauvar 18.——ITEM: Mr. Russell is a great favorite here. The audience insisted on a curtain call after the second act, to which Mr. Russell responded in a very neat speech, in which he paid a compliment to our elegant new theatre.

PEORIA.—THE GRAND: Cleveland's Minstrels to a large house. Donnelly and Girard in Natural Gas to good receipts. The New Boy Tramp to fair audience. Gracie Emmett Pulse of New York co.; Sol Smith Russell presented his new play, Peaceful Valley; large and well-pleased audience.——ITEMS: Walter Cleveland is ill in New York, and his wife and Banks Winter are looking after his interests on the road.—Julia Lee, of the Natural Gas co., joined the Knotty Affair co. here, and Josie Anderson takes her place with the former co.—Manager Flaherty has just succeeded in booking E. S. Willard for two nights, and Bernhardt for one in February.—He has also taken the management of the Turner's Opera House at Pekin, Ill., and will run it in conjunction with the Grand here. Success to him.—Pete Mack, of Natural Gas co., was given a reception by his many friends here.

OTTAWA.—SHERWOOD'S OPERA HOUSE: Augustin Neuville in The Boy Tramp 12; medium business. A Barrel of Money 17; Fabio Romani 18.

ELGIN.—DU BOIS OPERA HOUSE: A Barrel of Money 10 to fair business. A Turkish Bath to good business. Excellent co.——ITEM: The night of 12 was the first time in five years that Manager Jencks has failed to preside at the box office of Du Bois Opera House when there was an entertainment. He was taken ill Friday, and is at home confined to his house. Both patrons and profession miss him seriously.

ROCKFORD.—OPERA HOUSE: A Turkish Bath 21 pleased a fair house. Austrian Juvenile Band 26. Spider and Fly 28; Paul Kauvar 29.

INDIANA.

INDIANAPOLIS.—GRAND OPERA HOUSE: The Charity Ball was presented 14-16 for the first time in this city to large and fashionable audiences. E. H. Sothern 21-23; Still Alarm 24-26.—ENGLISH'S OPERA HOUSE: Dark. Theodore Thomas' Orchestra to a brilliant audience which filled the house 16. Donnelly and Girard 17-19; Rentz Santley co. 22; Evangeline 24-26.—PARK THEATRE: Williams and Orr's Meteors, a good specialty co., opened to S. R. O. 14. New and striking act by Harry Watson and Alice Hutchings, the American Macs, the Japanese acrobats and John Drew. Daniel Boone 21-26; Oliver Byron 28-Jan. 2.—ITEMS: The annual benefit performance of the Elks will take place Jan. 4 at English's.—Professor Miller's "harmonists" are catering to the demand for novelties in the realm of music this week. The flute solos of Mr. Opperman are especially commendable.

SOUTH BEND.—OLIVER OPERA HOUSE: Donnelly and Girard in Natural Gas packed the house 15.—GOOD'S OPERA HOUSE: A Turkish Bath 17.

HUNTINGTON.—OPERA HOUSE: A Soap Bubble 10 to good business. John Dillon in Wanted the Earth 11 to a small audience. Shackford Opera co. 25.

RICHMOND.—PHILLIPS' OPERA HOUSE: The May Howard Burlesque co. 10, to good business.—GRAND OPERA HOUSE: Latest Fad 15, return engagement, to a good house.

PERU.—EMERICK'S OPERA HOUSE: Richard Golden in Old Jed Prouty 14 to a packed house. Hearts of New York 19; Keep it Dark 22.

FRANKFORT.—COULTER'S OPERA HOUSE: The Dalys, with The Latest Fad, delighted a fair audience 9. They are sure to crowd the house on their return engagement. Howorth's Hibernica 16, 17. John Dillon 22; Aiden Benedict 30.

ELWOOD.—OPERA HOUSE: Kirk Armstrong in Pete Peterson The Swede, pleased a large audience 10. Keep it Dark 15. John Dillon 18.

LAFAYETTE.—GRAND OPERA HOUSE: Charity Ball 10; large audience. Latest Fad 12; small audience. All the Comforts of Home 14, large audience. After Dark 17; Keep it Dark 18.

NEW ALBANY.—OPERA HOUSE: True Irish Hearts, a romantic drama of a very pleasing nature, was well presented by a clever co. 14.—ITEM: W. C. Miller, of True Irish Hearts, is very ill with the grip. Carl Buch and Charles McNurney, send kindest regards to the most popular dramatic paper in America, THE MIRROR.

FORT WAYNE.—MASONIC TEMPLE: Royal Pass had a good house 8; Soap Bubble to a small audience 10. All the Comforts of Home 12; fair house.—ITEM: Mark J. Fenton, of All the Comforts of Home co., has quite a number of friends here.

COLUMBIA CITY.—TUTTLE OPERA HOUSE: Howorth's Hibernica gave a very unsatisfactory entertainment to a small house 8. John Dillon 12; small audience, advanced prices.

CONNERSVILLE.—ANDRE THEATRE: The Gibler Comedy co. 7-12.

MICHIGAN CITY.—OPERA HOUSE: Murray and Murphy in Our Irish Visitors 12; fair business.

ANDERSON.—DOXEY OPERA HOUSE: Only a Farmer's Daughter 12; After Dark 15; both to fair business. Keep it Dark 17. John Dillon 19; Old, Old Story 21.—OLYMPIC THEATRE: Eunice Goodrich to fair business 7-12. Ogarita, the Mexican Indian actress, 14-16, fair business.

TERRE HAUTE.—NAYLOR'S OPERA HOUSE: Herrmann 11 to good business. The Charity Ball to a large and fashionable audience 12. The Latest Fad pleased a medium house 14. All the Comforts of Home to average business 15.

COLUMBUS.—CRUMP'S THEATRE: Haswin's Little Lord Fauntleroy to good business 11; very satisfactory performance. True Irish Hearts 16, Charles Gardiner 23.

MARION.—SWEETSER OPERA HOUSE: Lizzie Daly in The Latest Fad 10 was warmly received by a large audience. Julia Mackey, of this co., has one of the sweetest contralto voices heard here for a long time. The rest of the co. met the requirements of the skit. Pete Peterson 12; good house. The comedian's painful attempts to amuse were hissed from all parts of the house. Keep it Dark 16; Shadow Detective 17; Wanted the Earth 21.

IOWA.

DES MOINES.—FOSTER'S OPERA HOUSE: Henshaw and Ten Broeck in The Nabobs did a good business 8. Clemenceau Case cancelled 16. Georgia Minstrels 27, 28; Yon Yonson 29; Gracie Emmett 30, 31.—GRAND OPERA HOUSE: McCarthy's Mishaps to good business 7. Austrian Juvenile Band 13 to a good house. Last Days of Pompeii 20; Lillian Lewis 21. Private Secretary 24, 25.—CAPITAL CITY OPERA HOUSE: May Bretonne co. 7-12. Corse Payton opened week of 14 to a good house.—BIJOU THEATRE: Rinehart Family and George H. Diamond to large business 14-19.

FORT DODGE.—FESSLER'S OPERA HOUSE: The house has been dark since 4, and will continue so until 21, when the May Bretonne co. open for a week.

OTTUMWA.—GRAND OPERA HOUSE: New York Day by Day to good business 8. Barney Ferguson in McCarthy's Mishaps 10; full house.—TURNER OPERA HOUSE: Paragon Theatre co. 7-12 to good business.

BURLINGTON.—GRAND OPERA HOUSE: Rentfrow's Pathfinders closed a week's engagement 12, the business done being very much better than the attraction merited. However, it seems to be the rule that cheap prices mean cheap shows, and however poor the performance the 10, 20, 30 schedule usually fills the theatre with a class that is easily satisfied. It is rather hard lines on the regular theatregoer who depends upon one house for his amusement. Mattie Vickers in The Circus Queen 20 fairly good business 14. The play is the veriest trash, but Miss Vickers' specialties were pleasing as usual. Cleveland's Minstrels 17; Sol Smith Russell 19.

KANSAS.

PITTSBURG.—OPERA HOUSE: Jim the Westerner 4; small, but well pleased audience.

ATCHISON.—PRICE'S OPERA HOUSE: Bobby Gaylor in Sport McAllister 8; small house. The star was unable to appear on account of illness. The Austrian juvenile Band played at matinee to a fair house 10.

WINFIELD.—GRAND OPERA HOUSE: The Old Orchard Farm, booked for 11, failed to appear. Terry's Uncle Tom's Cabin 15.

PARSONS.—EDWARDS' OPERA HOUSE: The Spooner Comedy co. 7-12. Among the pieces they presented were Reddy's Luck, Joshua Whitcomb, Mountain Pink, and Hazel Kirke. Rentfrow's Below Zero next, followed by Maud Granger 18.

TOPEKA.—CRAWFORD'S OPERA HOUSE: Elliot Barnes' sensational military drama, The Irish Corporal, starring F. Gordon Meade, under the management of Frank Rich. Bobby Gaylor in Sport McAllister, one of the 4—(is it Reilly and the 400?), On the Trail; or, Daniel Boone, the Pioneer, 12. Yon Yonson 13.—GRAND OPERA HOUSE: Still dark. No announcements.—COMMENT: This has been the poorest and most uneventful theatrical season so far in the history of the town. Last year many of the managers of visiting shows told me the town was a "dead rabbit" one, and they would never come back. I thought then it was mere talk. But the present season seems to verify their threats. Our local papers are unjustly abusing the managers. The simple fact is, Topeka has poor people. But remember, are poor negroes and swedes, and some of the rest live in the suburbs, and cannot get to the theatre. The available people have been farce comedied to death, and prefer to save their money to spending it on imbecile shows.

LEAVENWORTH.—CRAWFORD'S GRAND: John Palmer in Last Days of Pompeii to good business 1.—P. F. Baker with a good co. to large house 3.

FORT SCOTT.—OPERA HOUSE: Palmer's Last Days of Pompeii drew a fair house 9. Audience very well pleased.—Jim the Westerner came on two days' notice 10, and had a fair house. The Wells-Jeffries co. commenced a three nights' engagement 14.

KENTUCKY.

PADUCAH.—MORTON OPERA HOUSE: Paul Kauvar 8, splendid business.

BOWLING GREEN.—POTTER'S OPERA HOUSE: Effie Ellsler in Hazel Kirke 11, fair business. Rose Coghlan in Dorothy's Dilemma 12; small but delighted audience.

GEORGETOWN.—BARLOW'S OPERA HOUSE: Beach and Bowers' Minstrels 3; crowded house.

LOUISIANA.

SHREVEPORT.—OPERA HOUSE: Maude Granger, supported by a well-balaced co., presented Camille in a highly artistic manner to a good house 9. Miss Granger is quite popular in this city, and always meets with a cordial greeting from our best people. Conrad's Opera co. in Poor Jonathan 10 to a large and well-pleased audience. Rita Selby, J. A. Libbey, A. W. F. MacCollin, and George M. Herbert deserve special mention for their excellent work. Patti Rosa 14; Rhea 17.

MAINE.

PORTLAND.—LOTHROP'S THEATRE: Muggs' Landing 11, 12; fine business. William Barry in McKenna's Flirtation filled the house at each performance 14, 15.—ITEMS: Lizzie Derious Daly was ill here, and Mrs. Peters played Muggs acceptably.—Manager Wilson and Treasurer Tukesbury were guests of George Baker at Lewiston 10.—Ragan's illustrated lecture drew a large audience at City Hall 12.

BATH.—COLUMBIAN HALL: The New Muggs' Landing co. 11; good business. Paul W. Peters deserves special mention.

MARYLAND.

CUMBERLAND.—ACADEMY OF MUSIC: Hands Across the Sea to a large and well-pleased audience 10. Co. very good. Pearl of Pekin 12 to good business. A Pair of Jacks to a light house 14. The City Directory 16.

MASSACHUSETTS.

CLINTON.—GIBSON'S OPERA HOUSE: Dumary Comedy co. in The Outcast, Suspense and The Legacy 10-12; poor business.

MILFORD.—MUSIC HALL: One of the Bravest to fair business 10. The Great Metropolis 11. The Norwegian Concert co. to a large audience 16.

NORTHAMPTON.—ACADEMY OF MUSIC: The Mary Howe Concert co. filled the house 9. She was assisted by the Myron Whiting Quartette and Claude Fisher, violinist. John Kernell in The Hustler did a good business 11. While the piece is a little coarse-grained, it seems to be above the average of its class. He should discard some of his jokes. They are entitled, however, to all respect on the ground of age. Midnight Alarm 21.

CHELSEA.—ACADEMY OF MUSIC: The only attraction of the week, Gorman's Minstrels, to a fair but well-pleased house 14. Agnes Herndon in La Belle Marie next.

FITCHBURG.—WHITNEY'S OPERA HOUSE: Flora Moore in Zig-Zag to a small audience 9. There are some good people in the co.—ITEM: An attachment was placed on the box-office receipts by Amesbury parties. The co. remained in town until 11.

BROCKTON.—CITY THEATRE: Cora Tanner, supported by a good co., presented Will She Divorce Him? to a fair-sized and well-pleased audience 10. Alabama, an excellent play, was presented by a fine co. and witnessed by a large and enthusiastic house 16.

NEW BEDFORD.—OPERA HOUSE: One of the Bravest 10; very large audience. Ship Ahoy 12.—LIBERTY THEATRE: Novelty and hypnotism.—ITEM: Up to Dec. 12, fifty attractions have appeared here fifty-six evenings, with the following results: Seven very large houses, fifteen large, nine good, twenty-one fair, and four poor.

AMESBURY.—OPERA HOUSE: After being without an attraction for two weeks, The Limited Mail came 13 to a large audience.

LOWELL.—OPERA HOUSE: John L. Stoddard lectured on "Travels in Spain" 11, and on "Mexico" 13 to S. R. O. The Fire Patrol 12 to fair attendance. Blue Jeans, headed by Lawrence Hanley and Laura Bert, had packed houses 14, 15.—MUSIC HALL: Ten Thousand Miles Away drew well 14-19. W. J. Clarence made his first appearance here in the leading role, and is a valuable addition to the co. Michael Strogoff 21.—ITEMS: Thomas and Watson will be at Huntington Hall Christmas week, with a dramatic and variety co.—Lawrence Hanley received many social attentions during his stay here.

FALL RIVER.—ACADEMY OF MUSIC: Ship Ahoy 10. One of the Bravest 12 to large business. Frost and Fanshawe's Dramatic co. opened a week's engagement 14, and are presenting An American Beauty, Ten Nights in a Bar-Room, Asa Jenkins, Lost in a Great City, White Caps, and Aunt Jerusha's Visit. Business has been light, even presents every night failing to draw the people.

MICHIGAN.

ANN ARBOR.—OPERA HOUSE: Sybil Johnstone in Clemenceau Case to a good house 3. Ida Van Cortland to fair business 7-12.

MUSKEGON.—OPERA HOUSE: The Baldwin Comedy co. 14. Kit the Arkansas Traveler 18; Paris Gaiety Girls 26; Marie Baldwin 31.

ADRIAN.—CROSWELL'S OPERA HOUSE: Our Irish Visitors to a large and enthusiastic house 7.

OWOSSO.—SALISBURY'S OPERA HOUSE: The Irene Kent co. booked for 10, disbanded before reaching here. Guy Brothers' Minstrels 15; Ida Van Cortland in Lucretia Borgia 22.

BAY CITY.—GRAND OPERA HOUSE: Still Alarm 4; large house. Dockstader's Minstrels 7; Bottom of the Sea 28.—ITEMS: In honor of his former successes Jacques Kruger was tendered a reception by a few of his admirers here.

KALAMAZOO.—ACADEMY OF MUSIC: Primrose and West's Minstrels pleased a full house 5. Clemenceau Case had a fair house 4.—Henry Chanfrau in Kit the Arkansas Traveler gave a good performance 9; business fair. Our Irish Visitors 11; good business.—THE GRAND: English Gaiety Girls to a fair house 7. Herbert L. Flint, mesmerist, 14-19; fair business.

PORT HURON.—CITY OPERA HOUSE: Marie Decca to small but enthusiastic audience 12. A Self Made Man to a poor house 14. He ought to be made over again, then perhaps he might be worth going to see.

GRAND RAPIDS.—REDMOND'S: Peck's Bad Boy 14-19 to fair business. The co. is fairly good and introduced many clever specialties. Nelson comb. 21-26.—POWERS': Dark. Still Alarm 11, 12; Dockstader's Minstrels 24, 25.

CHARLOTTE.—THOMAS' OPERA HOUSE: Guy Brothers Minstrels 12; small house. Aside from the singing, the performance was good. Turner's English Girls 18.

JACKSON.—HIBBARD OPERA HOUSE: Guy Brothers Minstrels 10; light business. Richard Golden in Old Jed Prouty 11 delighted a fair-sized audience.

MINNESOTA.

MINNEAPOLIS.—GRAND OPERA HOUSE: Dockstader's Minstrels gave excellent performances to good business 7-12. Uncle Celestin was presented by the Rudolph Aronson Opera co. to a fair-sized audience 14. The co. contains several clever performers. Jefferson De Angelis, Jennie Weathersby, Annie Meyers, Jennie Neilforth, and Max Freeman deserve special mention. Fine costumes and stage settings.—LYCEUM THEATRE: The Andrews Opera co. gave Wallace's beautiful opera, Maritana, in a very creditable manner week of 14. Jay Taylor as Don Cæsar and Matie Roe as Maritana were well received.—BIJOU OPERA HOUSE: A Hole in the Ground 13-19.—ITEM: The Pence Opera House reopened 7 with The Black Crook co. It will hereafter be run in connection with Manager Hilton's new house in St. Paul.

ST. PAUL.—METROPOLITAN OPERA HOUSE: Lieber Franz co. opens to fair houses. A Texas Steer was presented 7-12.—New York Casino Opera co. 17-19. Thomas W. Keene 21-23. Fanny Rice's A Jolly Surprise 24-26.—GRAND OPERA HOUSE: The worthy object of aiding the excellent bill presented at the benefit of Twin City Lodge, No. 29, Theatrical Mechanical Association, packed the house to the doors. Manager Frank L. Mayo tendered the use of his expensive and talented stage manager, Geo. Burbridge, who participating Lew Dockstader's Minstrels, Andrews' Opera co., the Murray Twins and Jean R. Cleveland, Lieber Franz co., A Hole in the Ground co., Aunt Bridget's Ball co., Patty Gilroy (girl) and other local talent. The stage hands of the Metropolitan, under J. G. Thompson, and the Grand, directed by T. D. Martin, gave a fine exhibition of scene shifting with the curtain up. A fair co. produced Steele Mackaye's Money Mad to good houses 13-15. Held by the Enemy 20-27.

DULUTH.—THE LYCEUM: Katie Emmett 10, 11 to rather poor houses, decidedly top-heavy. Both the Lyceum and Temple Opera have been short of attractions for the past two weeks, but after the holidays good bookings have been made. Held by the Enemy at the Lyceum 19, and Fanny Rice at the Temple Opera 21. Dockstader's Minstrels 14, 15, and Austrian Juvenile Band 21 at the Lyceum have been canceled.

MISSOURI.

HANNIBAL.—PARK OPERA HOUSE: Henshaw and Ten Broeck in The Nabobs 11; good performance to a fair house. The Burglar 12; poorest house of the season.

ST. JOSEPH.—TOOTLE'S OPERA HOUSE: Austrian Juvenile Band 11; meritorious but poorly attended. Herrmann 17; Yon Yonson 18.—MENTION: The season so far has not averaged up as it should, even the best attractions failing to draw.

MEXICO.—FERRIS GRAND: Dan McGinty's Troubles pleased a big house 12. World Against Her 16. Missouri Military Academy Cadets' Minstrels 17. Sisson's U. T. C. 18.—ITEM: P. F. Hord, of the Grand, tells me that this has been the most prosperous season in the history of that house.

NORTH SPRINGFIELD.—PERKIN'S GRAND OPERA HOUSE: P. F. Baker pleased a fair audience 2. Jim the Westerner 7; audience delighted. Palmer's Last Days of Pompeii 8; select audience.

CLINTON.—CITY OPERA HOUSE: Agnes Wallace-Villa in The World Against Her 14; Rentfrow's Below Zero co. 21.

BOONVILLE.—THESPIAN OPERA HOUSE: Agnes Wallace-Villa in The World Against Her gave a fine performance 17 to a good house.

SEDALIA.—WOOD'S OPERA HOUSE: P. F. Baker pleased fairly good attendance in The Emigrant 14. Agnes Wallace Villa in The World Against Her is announced for 18. Dan McGinty's Troubles 19.

LOUISIANA.—OPERA HOUSE: Kajanka 11 to a large audience.—PARKS' NEW OPERA HOUSE: Agnes Wallace-Villa in The World Against Her 15 opened this cosy house to a large audience that was well pleased.

MONTANA.

BUTTE CITY.—MAGUIRE'S OPERA HOUSE: Dark for the last ten days; meanwhile the finishing touches about the house have been added, and the painting of new scenery by Paxson, of this city, and Clausen, of Minneapolis, is about finished. Little Lord Fauntleroy (Georgie Cooper) 15, 16; Katie Putnam 21-26; Kate Claxton 28-Jan. 2.

HELENA.—MING'S OPERA HOUSE: Mendelssohn's Quintette Club to a small audience 8.

MISSISSIPPI.

NATCHEZ.—OPERA HOUSE: Uncle Hiram (Aaron H. Woodhull) to splendid business.

VICKSBURG.—OPERA HOUSE: A. H. Woodhull in Uncle Hiram 5; good house. Joseph Haworth 12 canceled, much to our theatregoers' disappointment.

JACKSON.—ROBINSON'S OPERA HOUSE: Uncle Hiram 8; fair-sized house. Reeves' Opera Bouffe co. 16.—ITEM: Mr. A. Weil, in advance of the Reeves Opera co., was in town 14.

MERIDIAN.—OPERA HOUSE: Vernona Jarbeau pleased a good audience. The Pay Train 5; fair house. Frederick Warde 14; Milton Nobles 16.

NEBRASKA.

OMAHA.—BOYD'S NEW THEATRE: The engagement of the Aronson Opera co. in Uncle Celestin 10 to 12 proved somewhat of a disappointment to the large audiences that had willingly paid an advanced price of admission, drawn by the reputation that the Aronson co. holds. The opera was beautifully mounted, and the costumes rich and becoming to the more than usually attractive looking chorus. Musically speaking, the opera is not up to Audran's former compositions. The libretto is also a disappointment. Lillian Lewis 13-15 presented As in a Looking-Glass, Credit Lorraine, and Article 47 to fair-sized audiences. Miss Lewis is supported by a good co.—FARNAM STREET THEATRE: The Irish Corporal to exceedingly small business last half of week ending 12. The piece was followed by The Private Secretary, which is playing a return engagement for four nights, commencing 13.—ITEMS: The Austrian Band presented a delightful programme to large audiences at the Coliseum, two performances, 12.—The automatic piano in Uncle Celestin is a source of great amusement.

LINCOLN.—NEW LANSING: The Austrian Juvenile Band gave an excellent programme to a fair house 11. John Palmer's spectacular dramatization of Bulwer's Last Days of Pompeii was presented to two good houses 12; the house being packed with children at the matinee by an enterprise of the *Evening News*, of this city, identical with that of the *Journal* of two weeks since.—FUNKE: Barney Ferguson in McCarthy's Mishaps 8 and Bobby Gaylor in Sport McAllister 11, 12 had extremely light houses. As Bobby Gaylor is better than the average of Irish comedians, the indications are that farce-comedy is not so popular in this city as it used to be. In fact, the theatregoers of this city have been overstocked with these productions almost to the exclusion of everything else. Private Secretary at the Funke 17, Yon Yonson at the Lansing 19.

FREMONT.—LOVE OPERA HOUSE: Edwin Travers' Private Secretary did moderately well to fair business 11. McCutcheon and Cooley's Dramatic co. opened a week's engagement in repertoire 14.

GRAND ISLAND.—BARTENBACH'S OPERA HOUSE: Private Secretary to fair business 11. Thomas Keene 17.

NORTH CAROLINA.

CHARLOTTE.—OPERA HOUSE: Margaret Mather, supported by Otis Skinner and an excellent co., presented Joan of Arc to a large and appreciative audience.—ITEM: James J. Levy, formerly manager of the Booth, Barrett and Modjeska comb., and now manager for Miss Mather, was entertained by friends here 9.

NORTH DAKOTA.

FARGO.—OPERA HOUSE: J. H. Browne's Theatre co. 7-12.

NEW MEXICO.

ALBUQUERQUE.—GRAND'S OPERA HOUSE: The presentation of Damon and Pythias 5 by local amateurs, under the direction of E. S. Laurie, an old actor, brought out a large audience. The performance was very creditable.

NEW JERSEY.

HOBOKEN.—HOBOKEN THEATRE: Tony Farrell in The Colleen to medium business 11-16, followed last half of week by Around the World in Eighty Days to fair attendance. The Sea Queen opened 17 for a week to a good house. Show very poor and unsatisfactory.—CRONHEIM'S THEATRE: A fair variety comb. attracted good average houses 14-26. Manager puts in a house show Christmas week.—ITEM: Dr. Romeo F. Chabert called at the Court House 18 and saw Judge Hoffman in relation to having the managers of the theatres in this city, who have violated the law, by opening their places of amusement on Sunday, arrested. The prosecutor was not at his office, so a warrant was not issued. This will be done as soon as the proper papers can be secured from the prosecutor. There are serious doubts, however, that the Grand Jury will take any action in the matter.

ORANGE.—MUSIC HALL: Hanlons' Fantasma to a good house 10.—Addie Roos performed on the cornet in a very skilful manner. Vladimir De Pachmann, pianist, and Clementine De Vere, soprano 17, Shenandoah 18.

NEW HAMPSHIRE.

NASHUA.—THEATRE: The Limited Mail drew a good audience 8.—Charles McCarthy in One of the Bravest pleased a fair house 14. The Great Metropolis 17.

EXETER.—OPERA HOUSE: Howland's Athenæum co. gave a very poor performance to a slim house 12. Fogg's Ferry 17.

PORTSMOUTH.—MUSIC HALL: Muggs' Landing to light business 14. The Limited Mail, for the benefit of the local lodge, B. P. O. E., drew a packed house 16.

CONCORD.—WHITE'S OPERA HOUSE: The Concord Military Minstrels amateur) gave general satisfaction to a large audience 10. A crowded house greeted The Limited Mail, which stopped at Concord 14. The new Muggs' Landing pleased a fair sized audience 16.

NEW YORK.

BUFFALO.—STAR THEATRE: That Girl from Mexico had its first production 14-16, and made a decided success. Business good. House dark remainder of week. Abbott and Teale Comedy co. will present Niobe 21.—Yon Yonson 24-26.—ACADEMY OF MUSIC: Men and Women was presented for the first time in this city 14-19. The audiences were large and appreciative, and the play evidently pleased. De Wolf Hopper Opera co. in Wang 21-23. Modjeska 24, 25.—COMINNE LYCEUM: Ezra Kendall in A Pair of Kids drew crowded houses 12-14.—COURT STREET THEATRE: Gus Hill's co. did a big week's business 14-19, and gave an excellent variety performance.—ITEM: Fields and Hanson, at present with Gus Hill's co., are organizing a vaudeville co. of their own, which will take the road next season. It will be styled Fields and Hanson's Drawing Cards. John Fields will leave for Europe April 20 to engage performers.

ROCHESTER.—LYCEUM THEATRE: Primrose and West's Minstrels appeared before large audiences 14, 15. Walter Damrosch, with the New York Symphony Orchestra, attracted a large house 16. The Askin and Rorke Opera co. presented The Tar and Tartar 17-19 to good business. Helen Barry and Modjeska 21-23.—ACADEMY: Walter Sanford's successful drama, Mr. Jack, was presented during the week closing 19 to large audiences.

TROY.—GRISWOLD OPERA HOUSE: W. H. Crane in The Senator to S. R. O. 12. The Paymaster to fair business 14-16.—RAND'S OPERA HOUSE: The Man With a Hundred Heads 17. Helen Barry in A Night's Frolic 14-16 to fine business. Owing to illness, Miss Barry was forced to omit performance 17.—GAIETY THEATRE: Emily Zola's Burlesque co. week ending 21. Business good.—PERSONAL: Thomas M. Strait, formerly of Rand's Opera House, has been installed as treasurer of the Griswold. Manager Hickey has made a wise selection, as "Tom" is very popular among the attegoing people of Troy.

ELMIRA.—OPERA HOUSE: Shenandoah 12; fair-sized and pleased audience. Primrose and West's Minstrels 16; large audience. Performance good. Mr. and Mrs. Sidney Drew introduced That Girl From Mexico 17 to a fair-sized audience. Performance enjoyed.—MADISON AVENUE THEATRE: Emily Zola's Boys and Girls 20, 21; fair-sized male audiences.

JAMESTOWN.—ALLEN'S OPERA HOUSE: Kidnapped 5; good house; excellent performance. A Royal Pass 19; Fast Mail 25; Nibbe's Burlesque co. 26; Mr. Wilkinson's Widows 28.

UTICA.—OPERA HOUSE: W. H. Crane in The Senator 10 before one of the largest audiences of the season, at advanced prices. Mr. Crane received an enthusiastic ovation. It was a red-letter night for Mr. Crane, for his foot was on his native heath. Askin and Rork's Opera co. gave The Tar and Tartar 16 to a packed house. Nellie McHenry 21, 22.

CORNING.—OPERA HOUSE: Kidnapped 15 to a large house. Bunch of Keys amused a good-sized audience 18. Columbia Glee Club 30. Helen Barry Jan. 2; Little Nugget 7.—ITEM: A. C. Smith, manager of the Elmira Opera House, was in town 14, and made a tour of inspection of our new house, and pronounced it complete in every respect.

COHOES.—CITY THEATRE: The Baldwin-Melville co. opened 14 with The Galley Slave to a large and well-pleased audience. This co. played 14-19, with the exception of 14, when Rev. Dr. McGlynn lectured to a good house on "The Public Schools and Their Enemies."

ITHACA.—OPERA HOUSE: Waite's Comedy co. to crowded houses 7-12. Ezra Kendall in A Pair of Kids to good business 15. Kidnapped 16; fair business.

AUBURN.—BURTIS OPERA HOUSE: The Charles Stevenson co. played to fair houses 7-12. A Pair of Kids to a good house 14. Fritz in Ireland 16; Symphony Orchestra 17; Kidnapped 18; Bunch of Keys 23; Helen Barry in A Night's Frolic 24.

BINGHAMTON.—OPERA HOUSE: Paymaster booked for 10, canceled. Shenandoah 11 to a crowded house. A Crazy Lot 12; fair business. Sadie Scanlan in Eily 17 to fair business.

SALAMANCA.—GIBSON OPERA HOUSE: Walter Emerson Concert co. gave a musical entertainment 12. Bunch of Keys pleased a fair house 15.

MATTEAWAN.—DRUBLE OPERA HOUSE: Little Goldie in The Rocky Mountain Waif to a top-heavy house 10.

LOCKPORT.—HODGE'S OPERA HOUSE: Sadie Scanlan in Eily to light business 3. Co. was handicapped by the loss of some of its principals, and the manager took a comedy part satisfactorily. Miss Scanlan's song, "The Low-backed Car," was heartily encored. Abbott and Teale's (A co.) in Niobe 14; the hit of the season; good business. Herbert Cawthorne in Little Nugget 22.—ITEM: James Brennan has accepted the position of treasurer of the Scanlan co.

SYRACUSE.—H. R. JACOBS' OPERA HOUSE: My Jack drew fairly well 10-12. The Cruiskeen Lawn to light business 14, 15; Primrose and West 18, 19; All the Comforts of Home 20, 21.—WIETING OPERA HOUSE: Bristol's Horse Show was witnessed by equine admirers in goodly numbers 14-19. Kidnapped 24-26.—ITEM: Hi Horton, late of The Pay Train co., is in town.

TARRYTOWN.—MUSIC HALL: George Thatcher's Minstrels in Tuxedo 14, to a good-sized and well-pleased audience. Harry Kernell's Vaudevilles 22.

NEWBURG.—ACADEMY OF MUSIC: Hallen and Hart in Later On to a good house 21. Mr. Hart was ill, and unable to appear. The Asken and Rorke Opera co. in The Tar and Tartar to the largest house of the season, and it is safe to say no better pleased audience ever left the Academy than on the night of 14.

LYONS.—MEMORIAL HALL: Hawthorne's Little Nugget 14 to good business. Crazy Lot 18; Stevens Dramatic co. 21-26.

PORT JERVIS.—LEA'S OPERA HOUSE: Chip, the Rocky Mountain Waif 11, 12 to fair business. Performance not up to the average.—THEATRE NORMANDIE: Dark.

NORWICH.—CLARK'S OPERA HOUSE: Irish Luck to a fair-sized audience 10.

OLEAN.—OPERA HOUSE: Kidnapped was presented 11 to a small house; very unsatisfactory performance. Sadie Scanlan in Eily 13 drew only a fair house, owing to a counter attraction at the Armory and the inclement weather. She received a curtain call at the close of the second act. Bunch of Keys 16 to a fair house.

OSWEGO.—ACADEMY OF MUSIC: Waite Comedy co. 14-16; Kidnapped 21; Bristol's Equescurriculum 24-26; Helen Barry 28; Danger Signal 31.

HUDSON.—OPERA HOUSE: Tuxedo 11, crowded house. Little Goldie in The Rocky Mountain Waif 16, small audience.

SARATOGA.—PUTNAM MUSIC HALL: The Annie Mitchell co. closed week ending 12. Count Fair 24.

AMSTERDAM.—OPERA HOUSE: Shenandoah played to one of the largest audiences of the season 10. Everybody left the house well pleased. The Tar and Tartar was sung to a large and representative audience 15. The audience was highly pleased with the work of Digby Bell, Hubert Wilke, Marion Manola, Laura Joyce Bell, and Josephine Knapp. Waite's Comedy co. 21-26.—ITEM: The new orchestra at the Opera House is giving entire satisfaction.

PENN YAN.—SHEPPARD OPERA HOUSE: Little Nugget 11, good performance to fair business. Fritz in Ireland 12; Ezra Kendall in A Pair of Kids to fair business.

POUGHKEEPSIE.—COLLINGWOOD OPERA HOUSE: Tuxedo 12; S. R. O. Audience delighted. The singing was fine. Little Goldie in The Rocky Mountain Waif to a fair-sized audience 14. The Reuben Society gave an amateur performance of Riser's Among the Breakers to a large audience 15. The performance was very creditable. Blue Jeans 18. Ole Olson 19. George Wilson's Minstrels 21.

OHIO

COLUMBUS.—GRAND OPERA HOUSE: Corinne in Carmen Up to Data closed a fair week's business 13. The performance gave general satisfaction. The Fast Mail drew a crowded house 14. Nat Goodwin in The Nominee and Gold Mine to excellent business 15-17. The supporting co. is very good. Mr. Wilkinson's Widows finish out the week 17-20. Richard Golden in Old Jed Prouty 22-27.—METROPOLITAN OPERA HOUSE: Joseph Jefferson in The Rivals, of course, had a crowded house at double the usual prices. George Wilson's Minstrels did a fair business 12, 13; performance good. 8 bells topped business 15, 16. Rentz-Santley co. 22; Old, Old Story 23-27.—PARK THEATRE: Go Won Go Mohawk to crowded houses 13-16.—Nelson Specialty co. will open 17 for three nights. Dan T. Kelly in The Shadow Detective 20-26.—ITEM: Minnie Gale will be the New Year's attraction at the Metropolitan.

ZANESVILLE.—SCHULTZ OPERA HOUSE: The Jefferson Comedians in The Rivals 11 to good business at advanced prices. The Stowaway 12 to a fair sized audience. Reilly and Wood's Variety and Burlesque co. made its initial appearance here to a large house, notwithstanding a stormy night. The audience was much pleased with the performance.—ITEM: Mr. Pratt, in advance of Ezra Kendall, and Mr. Hudson, ahead of Niobe, were here 15.

UPPER SANDUSKY.—OPERA HOUSE: Down on the Farm co. 14; fair business. The old, Old Story 17; splendid business.

DAYTON.—THE GRAND: Sol Smith Russell in A Peaceful Valley; crowded house. Charles A. Gardner 16 in Captain Karl drew a fair sized audience.—THE PARK: Nelson Family 14-16 turned people away at every performance. Go Won Go Mohawk fills in the week.—CUES: The Conried Opera co. will be the Christmas attraction at the Grand. Harry Webber in Nip and Tuck occupies the Park 21-26.

CHILLICOTHE.—MASONIC OPERA HOUSE: An Irishman's Luck 7 gave a very poor performance to about a half-filled house. The Vendetta drew a large audience 9, and elicited much applause, especially the scene of the collision at sea and the search of the wreckage by flashlights.—ITEM: Gilmore's Band had a large audience at the Rink 9.

MANSFIELD.—MEMORIAL OPERA HOUSE: The Fast Mail, one of the best railroad shows that has been here for several seasons, had a large audience 9. Russell's Comedians in The City Directory 10. Niobe 12; audience small but appreciative.

STEUBENVILLE.—CITY OPERA HOUSE: A Midnight Alarm 11; good house. Gilmore's Band 12; two well-filled houses. Erminie (local talent) 15-17 to large audiences.

TOLEDO.—WHEELER OPERA HOUSE: Good houses thoroughly enjoyed Mr. Wilkinson's Widows 15, 16.—PEOPLE'S: Hands Across the Sea, 14-16. Carrie Osterman, a Toledo girl, was the recipient of several fine floral pieces. Dowling and Hasson 21-26.

NEWARK.—MUSIC HALL: Master and Man to small house. Co. fair. Reilly and Woods' Specialty co. gave Hades and the 400 16. Large audience and very satisfactory entertainment.

TIFFIN.—NOBLE'S OPERA HOUSE: Down on the Farm to a fair house 15. The show, with the exception of the quartette, was poor. Soap Bubble to a large house 16.

CIRCLEVILLE.—GRAND OPERA HOUSE: An Irishman's Luck 7; poor play, co. and business. Pearl of Pekin 9; good business. Leland Powers in a characterization of David Copperfield 11, under the auspices of The Monday Club, to a large and representative audience. Yokes-Walker Athletic co., benefit gymnasium, 12 to fair business. The Old, Old Story 23.

AKRON.—ACADEMY OF MUSIC: Carmencita, the Spanish Students and Koster and Bial's Vaudeville co. drew a large and fashionable audience 10. Carmencita appeared for a short time only, much to the disappointment of those present. The music of the Spanish Students was the finest ever heard here. Shackford's Opera co. presented the Gondoliers to a light house 11. George C. Staley appeared in A Royal Pass to a light house 12. A large house witnessed the production of The Fast Mail 13.

MIDDLETOWN.—SORG'S OPERA HOUSE: Master and Man 9; small but well pleased audience.

CAMBRIDGE.—HAMMOND'S OPERA HOUSE: The Labadie co. in Ingomar 9 to fair attendance.

HAMILTON.—GLOBE OPERA HOUSE: Wilson's Minstrels 13; crowded house. Niobe 17. Charles A. Gardner 19.—MUSIC HALL: Irishman's Luck; small house, owing to the disagreeable weather.

YOUNGSTOWN.—OPERA HOUSE: The Carmencita co., under the management of Carver B. Cline, packed the house 12. The juggling and shadowgraphy of Le Claire, the Spanish Students' Orchestra, and the tempestuous swaying of body and tossing of limb by the fair Spaniard, who has eyes like "the girls of Cadiz," make an enjoyable performance. The Wilbur Opera co. opened 15 to a full house for a week of popular opera at fair prices.

IRONTON.—MASONIC OPERA HOUSE: The Vendetta, in which the leading role is played by W. A. Whitecar, was presented 10. Vreeland's Minstrels 12. Both to crowded houses. U and I 15; "Punch" Robertson 21-26.

POMEROY.—OPERA HOUSE: C. W. Vreeland's Minstrels pleased a fair house 10. Three G's Comedy co. 21-26.

RAVENNA.—REED'S OPERA HOUSE: Gilmore's Band 9 to a large house. Their singers are not as good as usual. Fast Mail 14 to good business. Pair of Jacks 23.

SALEM.—GRAND OPERA HOUSE: U and I 4 to a full house. Gilmore's Band 10 to good business. The City Directory 11. Havlin's Pair of Jacks 18; Holden Comedy co. Christmas week; James Reilly in The Broom-Maker 31.

LANCASTER.—CHESTNUT STREET OPERA HOUSE: Rice's Pearl of Pekin 10 to a large and delighted audience. U and I to a fair audience 11.

LOGAN.—REMPEL'S OPERA HOUSE: Vreeland's Minstrels to a fair house 9. U and I to a good house 12.

PORTSMOUTH.—GRAND OPERA HOUSE: Lost in New York 10; good business. U and I 16.

KENTON.—DICKSON'S GRAND OPERA HOUSE: Dark 7-14. White Slave canceled its date 8, owing to the fact that they booked for Cleveland. They will play here late in the season.

BELLAIRE.—ELYSIAN THEATRE: Gibney, Gordon and Gibney opened for a week 14. Co. very poor.

ALLIANCE.—SOURBECK'S OPERA HOUSE: Parisian Folly and Spectacular co. to a fair-sized house 8.

DEFIANCE.—MYERS' OPERA HOUSE: Lincoln J. Carter's Fast Mail 9; S. R. O. Railroad scene effects very fair.

EAST LIVERPOOL.—BRUNT'S OPERA HOUSE: Melville Sisters co. appeared 7-12.

LIMA.—FAUROT OPERA HOUSE: Jan. 28 O'Neill in Monte Cristo; large audience. George C. Staley in A Royal Pass 7; fair business. All the Comforts of Home 9; large audience.

WARREN.—OPERA HOUSE: Midnight Alarm 11; large and enthusiastic audience.

DENNISON.—KIPP'S OPERA HOUSE: Vreeland's Minstrels 4 and Labadie comb. 8 both gave fine performances to fair business. Baldwin Theatre co. 14-19.

OREGON

PORTLAND.—MARQUAM GRAND OPERA HOUSE: W. T. Carleton's Opera co. in The Gondoliers, Indigo, and Nanon 7-13, did fair business. Indigo was a pronounced success. All the old Portland favorites—Carleton Bigelow, Murray, Clara Wisdom, Marion Langdon, Clara Lane, and Alice Vincent—were cordially received.—COORDRAY'S NEW THEATRE: The third and last week of Around the World in Eighty Days ever closed with crowded houses nightly. Receipts for three weeks were almost $15,000. This is unprecedented for Cordray's.—ITEMS: Ralph Harmon, advance for McKee Rankin co., and William Fenness, ditto for U and I, arrived 7, 8, respectively.—Manager Cordray went to Seattle, Wash., 13, to arrange for Around the World in Eighty Days production at his house there.

PENNSYLVANIA

READING.—ACADEMY OF MUSIC: Pat Rooney in Lord Rooney gave a good performance to a large house 8. Modjeska was billed for 11, but was too ill to appear. Charles A. Loder and a first class co. gave a good performance of 'Oh, What a Night' to a large house 12. Mr. Loder and wife were handsomely entertained after the performance. George Wilson's Minstrels gave a good performance 16.—GRAND OPERA HOUSE: Joseph T. Sullivan, with a good co., in The Blackthorn 11. The performance was well received.

NEW CASTLE.—OPERA HOUSE: Daniel Boone slaughtered Indians to the delight of a top heavy house 10. Flov Crowell co. in Molly Bawn, Child of the Sierras, The Governess, and East Lynne 14-16, and matinee to good business.—ITEMS: I am glad to notice that the Greensburg, Pa., correspondent has taken up the subject of booking too many attractions.—For the past two seasons we have had our share of it, much to the disappointment of traveling managers.

WILLIAMSPORT.—ACADEMY OF MUSIC: Shenandoah 14; large audience.

POTTSTOWN.—OPERA HOUSE: Pat Rooney in Lord Rooney 11; good business.

NORRISTOWN.—GRAND OPERA HOUSE: The Witch 9; fair house. Grimes' Cellar Door 10; good house. County Fair 14; large audience. The Hustler 17; Joseph Murphy 26.

MAUCH CHUNK.—OPERA HOUSE: County Fair 11; S. R. O.

CONNELLSVILLE.—NEW MYER'S OPERA HOUSE: A Barrel of Money 13; fair business.

BETHLEHEM.—OPERA HOUSE: The Witch gave entire satisfaction to a packed house 12. Gilmore's Band 18.

SHENANDOAH.—OPERA HOUSE: Blackthorn played to big business 2. Hettie Bernard-Chase in Uncle's Darling to a large and enthusiastic audience 3. She Couldn't Marry Three (Lillian Kennedy) to a $700 house 7. Miss Kennedy was presented with a handsome bouquet during the performance.

LEBANON.—FISHER'S OPERA HOUSE: Boston Symphony Orchestral Club, under the auspices of the city school teachers, pleased a refined audience 5. Stetson's Uncle Tom's Cabin to an excellent house 7. Little's World had a full house 9. Pat Rooney 14; Marie Hubert Frohman 15.

PITTSTON.—MUSIC HALL: Stetson's Uncle Tom's Cabin 14; good business.

ALTOONA.—ELEVENTH AVENUE OPERA HOUSE: George Wilson's Minstrels 14; fair entertainment; good house. Stuart Robson in The Henrietta 15 to a large and fashionable house. Lost in New York 16; fair house, and everybody pleased.

SHAMOKIN.—G. A. R. OPERA HOUSE: Kitty Rhoades closed a week's engagement 12; business fair. Pat Rooney in Lord Rooney 15; big house.

KITTANNING.—GRAND OPERA HOUSE: Marney and McGowen's Uncle Tom's Cabin 12, afternoon and evening, to good business.

ERIE.—PARK OPERA HOUSE: Primrose and West's Minstrels to S. R. O. 15; first-class performance. A Bunch of Keys 12; fair business.

EASTON.—OPERA HOUSE: Lillian Kennedy in She Couldn't Marry Three to a tremendous house, owing to unusual liberality in advertising. 9. Modjeska in Mary Stuart to a medium house, but composed of the best people in the city. Although suffering then from a severe cold, Modjeska gave a grand performance. Will Rising in Tangled Up 12; fair patronage.

NANTICOKE.—BROADWAY OPERA HOUSE: Hettie Bernard-Chase and an excellent co. in Uncle's Darling to the largest house of the season 14.—ITEM: J. A. Solomon, in advance of Joseph T. Sullivan's Blackthorn co., was in town 14. This co. appear here 21.

GREENSBURG.—GOSSIP: Several arc lights will be placed in and about the Lomison Theatre shortly, an improvement our theatre patrons will appreciate. James Ford, representing Pat Rooney, was in town 12. From what Mr. Ford said to your correspondent, in the presence of Manager Curren, one would judge that he, like all other self-respecting professionals, is not an admirer of the *Dramatic*. He spoke in very flattering terms of THE MIRROR.

JOHNSTOWN.—ADAIR'S OPERA HOUSE: The Parisian Folly co. gave a good performance to a fair audience 9. Remenyi's Concert co. appeared here for the first time 10. Remenyi's solos created a furore. He is one of the living masters of the "queen of musical instruments." Master and Man 12 to only moderate business. Co. weak. Lost in New York gave a splendid performance to a large house 14. Rentz-Santley 24; Barrel of Money 25; Lillian Kennedy 26; O'Flynn in Mexico 28; Arlington's Minstrels 29.

CARBONDALE.—OPERA HOUSE: Stetson's U. T. C. co. 11; full house.—ACADEMY OF MUSIC: Kernell's Vaudeville co. 16; large business.

BRADFORD.—WAGNER OPERA HOUSE: Bunch of Keys 13; poor attendance. Stuart Robson 17; large audience. White Slave 22; Wilkinson's Widows 23.

MEADVILLE.—ACADEMY OF MUSIC: Mr. Wilkinson's Widows entertained and amused a fair-sized audience 14. George C. Staley in A Royal Pass; moderate business. Pat Rooney 26; Poor Jonathan Jan 6.

TITUSVILLE.—OPERA HOUSE: A Bunch of Keys 11; fair business.

SCRANTON.—ACADEMY OF MUSIC: Hanlon Brothers' Fantasma 9, 10; large houses. Uncle Tom's Cabin 12, matinee and evening, to large business. Shenandoah 13; large and appreciative audience. Oh, What a Night 16, 17; fair business.

CORRY.—OPERA HOUSE: French Burlesque co. 25; Pat Rooney 31.

ASHLAND.—OPERA HOUSE: Joseph T. Sullivan in The Blackthorn 11; good business. Hettie Bernard Chase 17.

M'KEESPORT.—WHITE'S OPERA HOUSE: U and I gave a good performance 10. A Barrel of Money pleased a large audience 12. The City Directory 15.

HARRISBURG.—GRAND OPERA HOUSE: Stuart Robson and a good co. 14; good house. R. D. MacLean and Marie Prescott presented Spartacus 15 to a fairly good house. County Fair 17; good business. Lost in New York 18; The Witch 19.

INDIANA.—LIBRARY HALL: Marney and McGowan's Uncle Tom's Cabin co. 16; Gorton's Minstrels 26.

MAHANOY CITY.—OPERA HOUSE: The Model Minstrels gave a pleasing performance to only moderate business 6. The Blackthorn co., weaker than usual, gave a passable performance to a fair house 9.—ITEM: Hettie Bernard-Chase has changed date from 8 to 23.

YORK.—OPERA HOUSE: J. Z. Little, with The World, 12, drew an excellent and well pleased Saturday night audience. MacLean and Prescott in The Gladiator 16 to a good-sized and enthusiastic audience.—ITEM: J. Z. Little, of The World, has closed a contract with Manager B. C. Pentz for the house first week of next October, it being the week of the annual fair.

RHODE ISLAND

PROVIDENCE.—THE GAIETY: Oliver Byron in The Plunger opened for the week 14, and is doing a big business. Bernhardt 21, 22.—THE PROVIDENCE: Ship Ahoy commenced a week's engagement 14. Midnight Bell 21-26.

NEWPORT.—NEWPORT OPERA HOUSE: Cora Tanner in Will She Divorce Him? to good house 12. The scenic drop representing a view from Newport Cliff was very good. Alabama, with Frank Bangs, Burr McIntosh, and a very good co., gave us the best play we have had this season to a large house 15. Rose Hill's Burlesque 18; Hyde's Specialty co. 22.

SOUTH CAROLINA

COLUMBIA.—OPERA HOUSE: Two Old Cronies to an excellent house. Margaret Mather in Joan of Arc 10; large audience. The Emma Juch Opera co. presented Faust 11 to a crowded house. James O'Neill in Monte Cristo 21; The Two Johns 22.

CAMDEN.—OPERA HOUSE: Gus Homer's Own Comedy co. closed a successful week's engagement 12. East Lynne at matinee and Oliver Twist at evening's performance. On Thursday night Them Gals o' Lantys, a new melodrama by Gus Homer, was produced.

CHARLESTON.—OWENS' ACADEMY OF MUSIC: Two Old Cronies to a good house 11. Margaret Mather 11, 12, and matinee to poor business. Juch opera 13, 14 and matinee aggregated between $3,000 and $4,000, but, notwithstanding the fact that the co. have been playing to crowded houses all through the South, they seem to be laboring badly under the heavy expense which their splendid performances entail. The Fay Train 21.—O'NEILL'S GRAND OPERA HOUSE: A Social Session 19; James O'Neill 22. The London Gaiety Girls were booked for 24, but Manager O'Neill declined to play them. The Goldie Opera co. wrote that, owing to illness in the ranks, they could not fulfill their engagement for 27, 28.—ASSOCIATION HALL: Star Concert co. 17.

TENNESSEE

NASHVILLE.—THE VENDOME: Effie Ellsler and C. W. Couldock 10-12 in Hazel Kirke to good houses. Elsie Leslie 14-16 to light houses, presenting The Prince and Pauper delightfully. General Tom Thumb 17, and Conried's Opera co. 18, 19. The Charity Ball 21-23. Rose Coghlan 24-26.—MAY'S OPERA HOUSE: A good variety bill is being presented this week, and the attendance keeps up as usual.—ITEMS: Work is progressing well on the Masonic, and Manager Reilly hopes to open the house early in January.—The many friends of Manager Sheetz of the Vendome will regret to learn that he is seriously ill at his residence in East End, and will hardly be able to be at his post again for several weeks. The principal members of the Bostonian Opera co. were the recipients of many social attentions while they were here.

CHATTANOOGA.—NEW OPERA HOUSE: Effie Ellsler's Hazel Kirke co. appeared 9 to a large and well pleased audience. Elsie Leslie in Prince and Pauper 10 to a light house. Mrs. Tom Thumb aggregation of little people packed the house 12 and matinee. James O'Neill in Monte Cristo gave an excellent performance to a large audience 15.

MEMPHIS.—LYCEUM THEATRE: Eugene Robinson's co. in Paul Kauvar to only fair business 10-12, but all that the merits of the co. deserved. For one week, commencing 14, this beautiful and cosy theatre had for its attraction Julia Marlowe, who appeared in Much Ado About Nothing, Romeo and Juliet, As You Like it, Cymbeline, Twelfth Night and Pygmalion and Galatea. The entire engagement was a success both pecuniarily and artistically. Fat Men's Club next.—GRAND OPERA HOUSE: The Bostonians in Robin Hood, Carmen and Dorothy to quite large and fashionable audiences 11-13. Conried's Opera co. in Poor Jonathan to fair houses 14, 15. Al. G. Field's Minstrels to good business 17.

KNOXVILLE.—STAUB'S THEATRE: Elsie Leslie in Prince and Pauper 11 and matinee 12; excellent houses; evening of 12, fair house. James O'Neill in the Count of Monte Cristo 21; large and cultured audience. Gilmore's Twelve Temptations 22; All the Comforts of Home 23.

TEXAS

SAN ANTONIO.—GRAND OPERA HOUSE: Barlow Brothers' Minstrels 6, 7 to fair business; co. very good. The appearance of Alexander Salvini in Don Cæsar de Bazan 12 was the event of the season. This was Joseph Berry's benefit and the Grand held one of the largest and most fashionable audiences of the season despite the pouring rain. Salvini's support is excellent, and the star was warmly applauded and made a distinct success here.—RISCHE'S HOUSTON STREET THEATRE: Dark. Tom Sawyer 13.—ITEMS: Joseph Berry wishes to send thanks to his friends who have generously come to his aid, and he will acknowledge their donations shortly.—J. Rosenthal was here, this week, booming Little Tycoon, and so was C. W. Pringle, of the Georgia Minstrels, who play the Grand next week.—Leslie Davis' Sea of Ice were going West to El Paso and Southern California but business prospects turned them back. They will play one night at the Grand next week, and then work North. The Merchant co. have canceled their Texas dates. They were due here in January.

DALLAS.—OPERA HOUSE: J. C. Stewart and his comedy co. in the Fat Men's Club, to very good business. The Fat Men's Club, of this city, entertained the comedians after the performance. The Conried Opera co. in Poor Jonathan and Gypsy Baron 4, to good business. Alexander Salvini 7, 8 presented Don Cæsar de Bazan and Three Guardsmen to two of the largest and most intelligent audiences that ever congregated in the Opera House, and no advance in prices, either.

FORT WORTH.—GREENWALL'S OPERA HOUSE: Alexander Salvini presented Don Cæsar de Bazan 9, Child of Naples 10, matinee and Three Guardsmen to full houses. Mr. Salvini is a great favorite here. His support, including Selena Fetter, was first-class. Barlow Brothers' Minstrels 11, 12 with Saturday matinee to poor business, partly on account of bad weather and partly on account of people here getting tired of minstrels. The troupe was up to the average.

AUSTIN.—MILLETT'S OPERA HOUSE: Bayse's Comedians in Our German Ward 11, 12 (matinee 12); light business owing to very bad weather.—ITEM: Howard Long, who has been assistant manager of Millett's for three years, has been appointed sole manager by Ernest Rische, lessee of the house.

GALVESTON.—TREMONT OPERA HOUSE: The Whitney Mockridge co. appeared in concert 12 to a large audience. The performance constituted a complimentary benefit to Mrs. Mayo Rhodes, the prima donna of the co., and was tendered by her many friends in recognition of able services rendered on previous local occasions. The entertainment was an artistic success.

TEXARKANA.—GHIO'S OPERA HOUSE: The Fat Men's Club, under the management of J. C. Stewart, Jr., to good business 9. Conried's Comic Opera co. in Poor Jonathan to a fair-sized house 10. Patti Rosa in Dolly Varden drew one of the largest and most appreciative audiences of the season. Her support is first class. J. H. Huntley Comedy co. 14, 15.

WACO.—GARLAND OPERA HOUSE: Barlow Brothers' Minstrels 6; large house. Ray L. Royce in Tom's Vacation 7, to poor business, although the co. deserved much better patronage. Alexander Salvini in Don Cæsar de Bazan to the capacity of the house 12.

GAINESVILLE.—OPERA HOUSE: Ray L. Royce to a large and appreciative audience 8. Fanny Cherry Comedy co. 9, 10, 11, composed mostly of amateurs; poor business. Prof. Norris' Canine Paradox 12; good business.

BELTON.—OPERA HOUSE: Ray L. Royce 12; large house. Bayse's Comedians in Our German Ward 15.

BRYAN.—GRAND OPERA HOUSE: Marion Lowell in readings and recitals to a fair audience 8. Whitney Mockridge Concert co. booked for 11. Entire house sold one week in advance. Irishman's Love 13; canceled all Southern time. Ray L. Royce in Tom's Vacation 16; Burton's Tom Sawyer 25; Fisher's Cold Day 26.—ITEM: Our season thus far has been a paying one both for local and traveling managers owing to the local managers playing few attractions and making a careful selection of the same.

CORSICANA.—CITY HALL: Barlow Brothers' Minstrels gave a poor performance to a small audience 9.

TEMPLE.—BIJOU OPERA HOUSE: Royce's Tom's Vacation co. 10; good business, despite inclement weather. Our German Ward 17.

WAXAHACHIE.—OPERA HOUSE: Barlow Brothers' Minstrels to a full house 10.

SHERMAN.—OPERA HOUSE: The Fanny Cherry Comedy co. in Fogg's Ferry and Borderland 11, 12 at 25-35-50 cents. They, of course, have a band.

UTAH

SALT LAKE CITY.—SALT LAKE THEATRE: Dr. Bill to only medium business 7, 8. Joseph R. Grismer and Pauline Davies drew good houses 10-12, presenting The Burglar, Ferncliff, and Beacon Lights. They are supported by a good co. They are always welcome here.

VIRGINIA

CHARLOTTESVILLE.—LEVY OPERA HOUSE: The Fast Mail to fair business 13. Little's World 16.

PETERSBURG.—ACADEMY OF MUSIC: The Two Johns to a small house 9. Fast Mail to very light business 11.

LEXINGTON.—OPERA HOUSE: Frank Jones in Country Cousin 8; crowded house. Clarence Bennett in Monte Cristo 9 to a large audience.

DANVILLE.—ACADEMY OF MUSIC: The Fast Mail to a good house 9. Frank Jones in Our Country Cousin to fair business 10. The Two Johns 11 to a large and enthusiastic audience.—ITEM: The manager of the Academy reports a steady increase in receipts of the house since the opening of the season.

RICHMOND.—NEW RICHMOND THEATRE: The Two Johns played to good business 10-12. Alone in London 15, 16 to fair houses, but as good as a poor co. deserved. The Fast Mail next.

VERMONT

BURLINGTON.—HOWARD OPERA HOUSE: Reeves' American Band 11; J. S. Murphy in Bonchal Bawn 16.

WASHINGTON

TACOMA.—TACOMA THEATRE: U and I 7; good business. "Dutch" Daly's Prof. Ungerblotz made a great hit.—ITEM: S. C. Heilig, manager of the Tacoma Theatre, is under the care of a physician. Nothing serious is apprehended from the effects of the severe cold he has contracted.

WEST VIRGINIA

PARKERSBURG.—ACADEMY OF MUSIC: Pearl of Pekin, one of the treats of the season, to only a moderate house at $1.25, just twenty-five cents more than the admission in larger cities. Our people don't take to such prices. Carrie Louis week of 14 gifts Saturday night.

WHEELING.—OPERA HOUSE: Gilmore's Band 11, tested the capacity of the house for two performances, giving entire satisfaction. Jefferson 12, in The Rivals, full house. Eight Bells 13 delighted a very large audience. The Stowaway 15; rather light business, pleasing performance.—GRAND OPERA HOUSE: Lost in New York 11, 12; well-balanced co., splendid scenery, and good business. Melville Sisters co. 14-19.

WISCONSIN

MADISON.—FULLER OPERA HOUSE: Augustin Neuville in the New Boy Tramp to a top-heavy house 7.

FOND DU LAC.—CRESCENT OPERA HOUSE: Turkish Bath 9; good house. This is a good co., and Marie Heath captured her audience and made a great hit in her song, "Won't You Come Out and Play." Augustin Neuville in the New Boy Tramp 12 gave a satisfactory performance to a fair house.

APPLETON.—OPERA HOUSE: James Reilly to fair business. Columbia Operetta co. 12 pleased a fair sized audience. Frank Oakes Rose's Illustrated stereopticon views, "Through London with Dickens," 13; best ever seen here.

WAUSAU.—GRAND OPERA HOUSE: Money Mad 11, 12, good business. Held by the Enemy 17.

WEST SUPERIOR.—GRAND OPERA HOUSE: Katie Putnam in Love Finds a Way delighted a large audience 12.

BELOIT.—WILSON'S OPERA HOUSE: James Reilly in The Broom-maker 11; fair house. Returndate Hyer Sisters in The Darkies' Dream (which they have heretofore billed as Out of Bondage) 14 to a small house. The co. is composed entirely of colored people.

CANADA

CHATHAM.—GRAND OPERA HOUSE: Only a Farmer's Daughter 8 to a small house. Musin and his co. made their annual call to to good business. Self-Made Man co. received the poor business they deserved 12. Remenyi and co. come 13.—ITEM: Your correspondent had a pleasant chat with Mr. Musin, and found him a jolly good fellow. He honored me with a photo of himself which I prize highly. Both Mr. Musin and his business manager, Mr. Fales, speak of THE MIRROR as the leading dramatic newspaper in America.

ST. THOMAS.—OPERA HOUSE: Only a Farmer's Daughter 7; poor business. Emily Zola's Burlesque co. 8; crowded house, men only. The specialties were below the average. Self-Made Man co. 10; fair business.—ITEM: Barrington Foote, the celebrated English baritone, appeared in concert before a very large and delighted audience. He is making a short tour through Canada, and then goes direct to New York and Philadelphia to sing in oratorio during the holidays.

QUEBEC.—ACADEMY OF MUSIC: The Gran Opera co. opened a ten days' engagement 9 with The Brigands to a packed house, which they have kept up right along. Thomas H. Persse, a very fine tenor, joined the co. here and is a great acquisition to the organization. Miss Mason has become a great favorite here, as has also Julia Calhoun and Ada Bernard. Stanley Felch, the comedian, made a hit. Francis Gaillard, the baritone, has a very rich voice. In his French song, "Petit Bleue," in The Brigands, he had to come out four times. The Grans are very well liked and have made a good name for themselves in Quebec.—ITEM: Matt Gran was confined to his room for a few days, but has recovered and is able to attend to business.

MONTREAL.—ACADEMY OF MUSIC: By special arrangement the Piton Stock co. played another week's engagement 14-19. The public seem to have awakened to the fact that an excellent co. is here and the attendance has grown larger at each performance. Curtain and even scene calls are numerous. Jane Stuart receives two of the latter at every performance of Geoffrey Middleton, Gentleman. It is to be hoped the organization will pay us frequent visits. Blue Jeans 21.—QUEEN'S THEATRE: Nellie McHenry in A Night at the Circus to good business 14-19. An ordinary farce-comedy interpreted by very clever people. Miss McHenry has always been a favorite in Montreal, and she has evidently not lost her drawing power. John Webster, an old Montreal boy, was well received. The songs, dances, and other specialties drew numerous encores. Lewis Morrison in Faust 21.—THEATRE ROYAL: Dear Irish Boy to fair business 14-19. Mildred Specialty co. 21-26; Henry Burlesque 28-Jan. 2.—LYCEUM THEATRE: Highflyer Burlesque co. to good business. The co. consists of a number of clever variety artists. This kind of entertainment is a sure drawing card at the Lyceum. J. S. Murphy 21-26.—ITEMS: May and Effie Warner, daughters of Neil Warner, joined the Pauline Hall Opera co. when here last week. They left for Detroit on Sunday night, 14. Quite a number of friends assembled at the station to see them off and wish them success in their new career.

LONDON.—GRAND OPERA HOUSE: Lester and Williams' Burlesque co. in their laughable skit, Me and Jack, attracted a large audience 11. The Canadian actress, Josie Mills, made her first appearance before a London audience 14, the engagement being for a week at popular prices. Charles H. Haystead is a native Londoner.

VICTORIA.—VICTORIA THEATRE: John T. Kelly's U and I co. drew a fair house.—ITEM: Edgar Marvin, a well known young society amateur of this city, has left to join Rice's co.

ST. JOHN.—NEW OPERA HOUSE: Hi Henry's Minstrels to large houses 14-16. My letter last week failed to reach the mail. If it had it would have announced Gran's Opera co. in Said Pasha, Queen's Handkerchief, and Bohemian Girl 21-26. This co. did the biggest business done in this city in many a year, their week's receipts being over $5,000. S. R. O. was the order of the day and went to prove that if you give our people good performances they will patronize them. True, the co. was not a great one, but it was evenly balanced, splendidly costumed, well rehearsed, and the chorus strong.

HAMILTON.—GRAND OPERA HOUSE: Gus Reynolds in Dear Irish Boy was the attraction 8. Owing to the fact that we have had an overdose of Irish plays and poor cos. this season, business was only fair. The house was packed 10 to see the Lester and Williams' co. in Me and Jack. The co. that presented Niobe at the Grand 12 and matinee was by far the best that we have had for a very long time. The house was filled at both performances by aristocratic and enthusiastic audiences. If the co. should ever play a return date they will undoubtedly do a still better business. The house was again packed to the doors 14 to see Lewis Morrison in Faust. Florence Roberts, the Margaret of the co., was ill and unable to appear. The part was very creditably filled by an understudy.

TORONTO.—GRAND OPERA HOUSE: Lewis Morrison in Faust 7-10. The performances were excellent and drew large and fashionable audiences. Kate Castleton in The Dazzler 14-19; Agnes Huntington 21-27; Fanny Davenport 28-Jan. 2.—ACADEMY OF MUSIC: A Mile a Minute to small audiences 7-12. Play very weak.—TORONTO OPERA HOUSE: The ever-popular Nellie McHenry, supported by John Webster and a most excellent

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